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CALLING ALL ARTISTS!

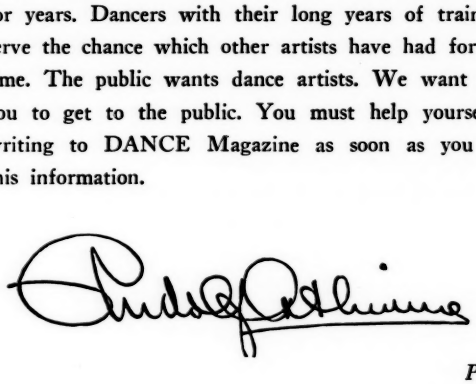
The country at large has become extremely dance conscious and consequently there is a great demand for good dancers.

Paul Draper has just finished an extensive tour under the management of the Metropolitan Music Bureau, and on May 2nd starts a new solo tour of South America. When I spoke to him the other day, he said to me, "There is a tremendous demand for dancers around the country". Mr. Coppicus, President of the Metropolitan Music Bureau corroborated by saying, "It was phenomenal. There were box offices of $4,000 per night in out of town houses. That is really something when you consider two artists and a pianist drawing that much in one night". They played before packed houses week after week.

I am happy to say that dance attractions the country over are holding their place and are in demand on an equal basis with all other forms of public entertainment. Movies throughout the land have added vaudeville anew, and there is a great demand from this source for dancers. Ballet Russe, Ballet Theatre and other ballet groups are receiving their share of public interest. Ice shows throughout the land do a tremendous business and there is a continuous demand for dancers on ice. Night clubs and hotels have turned people away for months because of the overflow, and as you know, clubs and hotels lay great stress on their dance attractions. There are also the legitimate stage, the movies, concert groups and dance recitals everywhere. It all sums up to a great demand for good dancers.

I have seen dancers at Radio City Music Hall, at the Roxy, in Broadway shows, and in recital groups, all good artists with good material, all ripe for the public at large to enjoy. All that is needed is for teams and groups to get together and let the world know what they can do. This is where DANCE Magazine comes in. Dancers everywhere will have a chance to be presented to concert managers, booking agents and publicity departments of outstanding hotels which operate dinner shows. As you may know, MUSICAL AMERICA, THE AMERICAN COURIER, THE BILLBOARD and similar organs run a yearly forecast issue which is mailed to all the leading managers. DANCE Magazine is going to do this same thing in the coming March issue. If you did not get a broadside of particulars, write to us today and we will furnish you with details. Ballroom teams, ballet dancers, tap dancers, modern and acrobatic dancers, every branch and every individual should be represented. But don't be like the fellow who wrote to us the other day, "I was disgusted with the old dance magazines, and when I came across your DANCE Magazine the other day, I began looking over your back issues, and was I surprised! At last a magazine worthy of the profession. Enclosed is my money order for a two year subscription. I only wish I had sent it sooner". We have received hundreds of such letters in the last six months. We promised to do a good job and we are doing it. Let's stand shoulder to shoulder, let us help you do a good job and together let's keep pushing dance to the fore in the entertainment field. Get on the bandwagon and in the March issue.

This is probably the first time for dancers that an attempt is being made to publicize and present them to the proper agents. Artists in other fields have had their media for years. Dancers with their long years of training deserve the chance which other artists have had for a long time. The public wants dance artists. We want to help you to get to the public. You must help yourselves by writing to DANCE Magazine as soon as you receive this information.



Publisher

P.S. The special March Artist Edition will also be mailed to subscribers and will appear on newsstands. In December, 1943, DANCE Magazine had doubled its readers over December, 1942. A healthy sign—two years old and growing monthly.

DANCE
MAGAZINE

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photo: Gerda Peterich

Jane Dudley in "Canto Flamenco"

ARTISTS!!

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NEW AUDIENCE FOR A GREAT BALLERINA

by LUCILE MARSH

Irina Baronova tells why she left classic ballet for Broadway, how she does her spectacular pirouettes, and what she thinks of American ballerinas.

photo: Gerda Peterich

Irina Baronova showing the perfection of form and beauty of style for which she is famous.

It was good to see the magnificent Baronova dance again. As a matter of fact, she has only been vacationing from ballet for six months, but to her fans it has seemed like six years.

Baronova epitomizes what is known as aplomb. It isn't only a physical thing that enables her to do a perfect triple pirouette over and over with never the slightest deviation from the plumb line, it is also a psychological quality that is as rare as it is fascinating. You feel it when you talk to Baronova even about the most trivial things. There's a mystical balance and rhythm that cannot be disturbed. Combined with this imperturbability, however, is a surprising emotional depth and intensity, and an amazing physical, mental and spiritual energy. It emanates from her even when she is sitting quietly. It is this that electrifies her whole audience the minute she comes on stage.

"Oh, yes", Baronova will tell you, "I was born in Russia, but my family had to leave there when I was one year old."

You see, her family was in the Czar's military service, in the army on her mother's side, in the navy on her father's. Like so many Russians at that time, Baronova's family escaped to Paris. It was here Baronova grew up and studied dancing.

Like many other little Russian girls, she was sent to Preobrajenska, not to be made into a ballerina, but to be given the physical development and grace for which the ballet is famed.

Strangely enough, her teacher told her later that she stood around like a piece of wood with a blank expression on her face for one whole year.

But the great Preobrajenska was not alarmed. That was the very quality of imperturbability that gave Baronova her fascinating aplomb, when she did finally decide to throw her whole heart and soul into her dancing. At twelve years of age she was picked by Balanchine for an important dance role in an operetta. At thirteen she joined de Basil's Ballet Russe.

As young as she was, Baronova danced in all the ballets. She loved the variety of roles. At first, she couldn't decide which she loved best, she enjoyed them all so much. Strangely enough, she is one of the few ballerinas who is equally satisfying in the classical and the dramatic. Right now, however, Baronova has a slight preference for the dramatic, the ballet with story and character. But no one would ever suspect that when she did her classical number at Roxy's recently.

"Some of my friends do not approve of my decision to leave the ballet and dance at Roxy's and next in a Broadway show", explained Baronova, "but I feel I am right, because I have spent so long in the ballet I want to dance for other people who do not go to ballet. I want to be a real part of America and dance for all sorts of audiences. I have already learned a great deal dancing at Roxy's. Each audience is so different. The early eleven o'clock crowd is very informal. There are many soldiers and sailors, and they shout out just what they think when you are dancing. Once after a triple pirouette a young man shouted 'That's enough of that!' The late audiences are the most discriminating, and even applaud fine points of execution. But I feel we young dancers should not only dance for balletomanes, but also help to make a new audience for the ballet by giving other people a chance to get acquainted with the most classical forms."

In passing Miss Baronova spoke graciously of Miss Sullivan, who arranged the setting for her at Roxy's. It was indeed lovely, with a harpist as an accompanist and Baronova in white and vermillion with an exotic headdress on a shadowy stage. Ray Harrison was her partner in the adagio.

Right now Baronova is rehearsing for "Follow the Girls", a new Broadway show expected to open in the

A snap shot of Baronova taken in Mexico when Fokine was rehearsing his "Helen of Troy" with Baronova dancing the glamorous leading role.

Spring. The story is about a little Russian girl who is a wonderful singer, but she was changed to a wonderful dancer so Baronova could play the part. Baronova is especially pleased that Catherine Littlefield is the choreographer.

"I'm glad the girl I am to play is Russian, so my accent will fit in all right", said Baronova.

As a matter of fact, I was amazed to find Baronova speaking such beautiful English with just a trace of an intriguing foreign accent which I hope she doesn't lose. She told me she has been studying voice and English diction very studiously this past six months with Mrs. Eva Brown who was "a wonderful teacher".

"I will even sing one little song in the show", she confided in me. "I love to sing even though I don't do it so marvelously."

Of course, Baronova's whole career has been one of consistent development and broadening out. Last year she played and danced the leading role in the Mexican motion picture "Yolanda" and delighted everyone with her acting as well as her dancing, to say nothing of her photogenic qualities. I mentioned how sad the picture was with the heroine dying at the end, but Baronova laughed and said,

"But there were lots of people left alive at the end of that picture. Usually at the close of a Mexican picture everyone is dead. But I know you Americans do not like that."

That led to a discussion of America.

"I love America", she said with real feeling. "I was homesick for Europe when I first came here, but the moment I went back to Europe, I was even more homesick for America."

"Do you think American girls make good ballerinas?" I asked.

"Wonderful", replied Baronova. "They are natural spinners, have wonderful figures and fine energy."

"Do you agree with some of their critics that they lack temperament?"

"Indeed, I do not! The American has plenty of temperament. It is just different from the European temperament. For instance, the Russians have their moods, they even enjoy being sad and weeping. The Americans are very healthy psychologically; they are on earth, not lost in the clouds. How could anyone who has seen the American jitterbugs say American dancers lack temperament. Why, no nationality in the world can do a jitterbug with the 'it' that Americans can. You shouldn't expect American ballerinas to do 'Swan Lake' and all these types of classical European ballets. They should do their own ballets."

Here she expressed great admiration for Agnes De Mille, "so original, clever and American" said Baronova. "She has created a really American style in her ballets."

At this moment Baronova drew forth a Kleenex and apologized for the "terrible cold that everyone in New York is entertaining so hospitably".

I marveled that anyone could look so utterly serene and lovely with the grippe. (There's that aplomb again!)

Baronova has blond hair, large blue eyes which she beads heavily when on the stage, a full, child-like mouth and very pretty teeth. Her hands are slender, strong and lovely, and she uses only a very delicate pink nail lacquer. Her figure is small boned but sturdy in spite of that, and her face is round and full. Her foot is short and very compactly made, giving her natural foot strength. She wore slacks and a sport shirt in the real American fashion when I interviewed her, but only succeeded in looking very Russian and very feminine in them.

While she danced at Roxy's she arrived at 11:00 a.m. and went home at 12:00 M. She appeared five times but for only six minutes each time, so her biggest job was waiting all day. However, the time passed with friends dropping into her dressing room, reading, practicing and darning her toe shoes. On the table in the corner were a dozen toe shoes darned and ready to wear. That was just one week's supply. I picked one up and examined it. The point looked as if a very fine artist of "petite point" had embroidered it. It takes two hours to do each pair. One day she passed the time by spending several hours listening to the score of her new play over the phone.

Baronova practices two hours a day when not performing, one and a half

(*Continued on Page* 26)

One of the stills of Irina Baronova and Anton Dolin in the Mexican motion picture, "Yolanda", in which she was not only starred as a ballerina but also played the leading dramatic role.

MAKE-UP FOR DANCERS

BETTY ANN McGINN

Suggestions which will aid dancers in increasing the effectiveness of make-up.

Keeping up with the times is just as important for a dancer as it is for society's Deb No. 1, and this includes everything from routines and costumes to make-up. Yes, even the style of a dancer's make-up changes from time to time and must be kept up-to-date. The change is gradual, to be sure, but, nevertheless, it definitely does take place. As proof of this, let us go back twenty years and look in on Lucia, a young dancer, who is about to begin the laborious task of rubbing cold cream and grease paints into her skin and

A picture of Anna Pavlowa showing her famous make-up, which was imitated by ballet dancers thruout the world for a quarter of a century.

using all tricks known to make her more beautiful and glamorous behind the footlights.

Sitting in her butterfly kimona, Lucia is looking at the conglomeration on her dressing-room table — grease paints, black cosmetics, rouge paws, powder puffs, eyelash quills, various colored powders, and a can of theatrical cold cream.

Into this can she dips her fingers and brings out a heaping hunk of juicy theatrical cold cream which she slaps on her face, rubbing it thoroughly into the pores of her skin. She removes excess with towel. There were no cleansing tissues, then. From her many sticks of grease paint, ranging in size from the thickness of a man's thumb to the thinness of a lead pencil, and in color from white to ruddy American Indian, she selects a delicate flesh-colored shade. After smoothing the grease evenly over her face, she adds a darker shade to the sides of her nose and also to the very tip. The logic of this is that her nose, being closest to the audience, might appear unduly large; this trick counteracts the illusion.

At this stage, Lucia's face is a complete blank but for the pasty appearance the two shades of flesh-colored grease paint give her. She then dips her oversized powderpuff into a can of white powder and slaps a generous coat all over her face. This makes her look even more like a ghost.

Picking up a rouge paw or rabbit's foot, she lightly passes it over her entire face to smooth the powder more evenly and lessen the very white effect. She also gives her ears a slight daub. Applying her rouge is next. She freely spreads on a brick-red rouge, amply covering her cheeks, and a little more.

After this, she takes a small stick of blue grease paint and rubs it on her eyelids to create an artificial shadow. (Most dancers today use an eye-shadow, but many do not know the reason why. It is done on the principle that under natural conditions there is a shadow above the eye, because light comes from above, the sun, for example, or the lighting in our homes). But light from the footlights comes from below and completely obliterates this natural effect. The use of eyeshadow, therefore, is intended to bring back that shadow.

Lucia sighs as she comes to the fussiest part of her make-up, the beading of her eyes. She scrapes off a portion of black cosmetic from a stick, places it in a spoon-like vessel, and holds it over a gas flame. The black wax melts into a black liquid. With

photo: Seymour

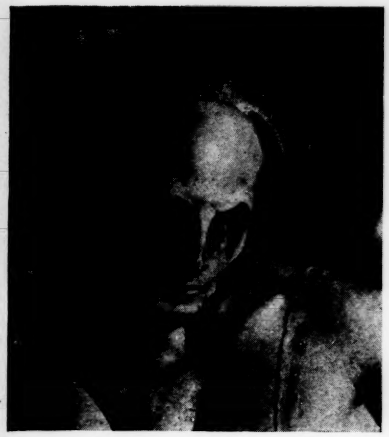
The famous Danilova in a very characteristic, classical make-up. Note the glistening eyelids and the delicately accentuated lip lines.

her eyelash quill she brushes on one coat of the liquid wax, separating the lashes into sections. She puts on another coat and another, and as the cosmetic becomes cooler, she puts drops on each separate lash, leaving a bead on the tip. When she finishes, her eyelashes look like spider legs.

She follows this with a tiny dot of lip rouge placed in each nostril and in the corner of each eye nearest her nose. She then lays on a thick layer of powder over her entire make-up and briskly blends it with a stiff brush.

But it is the vivid red which she applies to her lips that balances her make-up, a red bright enough to stand out above all the exaggerated tints of her face. She looks at the round clock on her dressing table and sees that she has just time enough to add the finishing touches. She mixes a chalk-like

Skater Red McCarthy uses body paint, artificial claws and beak for this impressive characterization of a bat skimming a shadowy pond.



Benjamin Zemach shows a full character make-up for one of his dramatic Hebraic dances. Note the altered hair line and sunken eyes.

liquid which she puts on her arms, legs, and back. After fanning her legs dry, Lucia steps into her costume, arranges her hair, and spends the remaining time before curtain call, limbering up.

Times have changed since Lucia's day, some twenty years ago. For instance, she was mainly interested in knowing how her make-up looked from the back of the house; today, the dancer makes-up with consideration for the first ten rows. The chief purpose is still to make the artist more beautiful and perhaps a little glamorous, but no longer does she want to look painted. She wants her audience to notice her work, not a heavily made-up face.

Changes have come about so gradually that for many of us it is hard to realize that twenty years ago it was unthinkable to go on without whitening the legs, and it was every beginner's ambition to be able to bead her eyes at least as high as the tips of her eyebrows.

How different it is today! There are many new foundations, pancromatic, liquid, and pancake. Pancromatic does not require a cold cream base as grease paint did, and it is even simpler with the pancake and liquid foundations which can be quickly applied with a slightly dampened sponge. But the main difference is color. No longer does one wear a faded pink mask. The sickly pink has been replaced by lively suntan shades.

Dancers do not wear much rouge these days, in fact, some do not wear any. Girls are beginning to look more like girls and less like painted dolls. The hair is different, too. No longer is it shingled, short, and frizzed up, but instead, long and softly curled. If the girl doesn't have long, thick tresses running down her back, she adds a switch, and her audience is none the wiser.

The most noticeable and significant improvement is the change from cosmetic-beaded lashes to artificial ones. Introduced several years ago in the motion picture industry, today they are used extensively in all show business from the east to west coasts. Artificial lashes are on one strip and are easily placed on the eye lid just above the natural ones, but close enough so that the two blend together. At first, a spirit gum was used to make them stick, but many girls' eyelids became puffed and sore. Liquid adhesive has proved harmless and easier to use.

When artificial eyelashes first came into vogue, they were worn too thick and long and really were artificial looking, in fact, almost as bad as beaded ones. But girls are now trimming them to fit their individual type of eyes. Some make their own; others have them made with definite specifications. If properly cared for, these eyelashes can be worn over and over. They may be cleaned in polish remover or vaseline and can be kept curled by curlers, an electric iron, or wrapped around a pencil.

photo: Seymour

The Littlefield Ballet was among the first to use metallic body paint artistically. Here they are dancing in the opera ballet of "Aida".

Opera hose are coming back, not the heavy cotton type of twenty years ago but the silky chiffon (or mesh) which really adds to rather than detracts from the appearance of a dancer's legs.

Whitening the teeth with a fingernail polish type of coating is beginning to become popular in some sections. It's a great boon to many girls who have yellow teeth. Even fingernail polish was unheard of twenty years ago. Think of the bright red shades and hues today. They do much to emphasize the grace and beauty of the hand.

Another thing that is popular now that was unheard of years ago, is painting the lips on with a brush, using either grease or liquid lipstick. A girl can now shape her lips any way she pleases without getting her hands all messy from the red stuff.

Al Surette, comedy trick skater, in a clever and humorous make-up for his interpretation of a Golly-wog in the "Ice-Capades" arena show.

The mode has changed for men also. Twenty years ago, you may recall, men wore as heavy make-up as women do now, in some cases heavier. Juvenile Number 2 was spread on thick, and it was not unusual for men to wear heavy eye make-up, rouge, and lipstick. Today, if men wear any make-up at all, it is done so that it is hardly noticeable.

But improvements in make-up and make-up technique are not the only reasons why a dancer's appearance is more beautiful and natural looking. There is one more development that should not be overlooked, that is the improvement in stage lighting. The artist is no longer blinded by glaring spots and harsh foots. Lighting is more subdued and flattering. Modern stages have more than a single front spot. There are lights coming from many different angles, all blending harmoniously to make an attractive setting in

(*Continued on Page* 26)

photo: Graphic House

Twinkle Watts, now developing a fan audience as one of the stars in the Republic Pictures' movie series, "The Outlaw of Santa Fe." Twinkle will star later this year in a skating movie.

CHILD ARTIST

by MARY LEWIS

Interviewing Twinkle Watts, famous child skater, starring on stage and silver screen.

Twinkle Watts is a remarkable little girl in many ways. She is pretty, gifted, well-mannered and as bright as a dollar.

But Twinkle is especially interesting to me because she is such a perfect example of a very particular type of child which we should all know more about.

Twinkle, true to type, was a sickly child, thin, wan, with no appetite. But still no one could find out exactly what the trouble was. One day when Twinkle was four years old, a good fairy came to her door in the form of an attractive young skater who asked the mother if she could take Twinkle over to the rink to skate for the afternoon. This was in Westward, California. Twinkle still remembers it.

"The rink was so pretty", she said, "the music was so beautiful, and I thought skating was more fun than anything else in the whole world."

Almost overnight Twinkle began to pep up. Her appetite improved. Her cheeks grew pink from skating. She has been a well child since that day.

"Is ice skating as magical as all that" you ask.

Well, there is a theory that people with this great artistic capacity have to have an outlet or their energy turns inward and makes them ill. A flair for movement is a talent like a beautiful singing voice, a fine eye for color or an ear for music. This has to be expressed or the child suffers psychologically with the characteristic effect on her physical health.

Many problem children are just such highly creative and kinaesthetic children without a legitimate outlet for expression. Given that outlet, they become sweet, cooperative, and dynamos of physical energy.

The kinaesthetic type of child especially has to be carefully handled. Kinaesthetic is just the fancy scientific term for people who have a great flair and desire for movement. All healthy little animals have this inborn to a certain degree, as can be seen by watching the incessant tumbling, twisting and playing of little puppies, kittens and human babies. But the artistic child that has an extra amount of kinaesthetic flair can wreck herself and her whole family if this is bottled up and denied artistic expression. All dancing school teachers are familiar with this type. Mothers bring them in with some such despairing remark as, "I can do nothing with her. I hope she will not wreck your school."

As delicately sculptured as a spun glass figurine, Twinkle performed five times a day at the Centre Theatre and still had the energy to practice two and a half hours a day.

Her mother and father are charming people who have no other interest than Twinkle's welfare. They never push her or in any way urge her to practice, although they give her the necessary support and encouragement and try to supply the breaks to the little dynamo and keep her more relaxed and childlike.

But that is just another characteristic of this type of child. She has an inborn worship of perfection. She never tires of working towards her ideal. The sky is the limit with her and nothing is sufficiently arduous to discourage her.

When Constantine was taking these photos of Twinkle, she performed over

and over, cooperating with the necessary directions for spacing and lighting. She was as interested as any adult, and seemed not to feel the least strain or fatigue.

When Constantine asked her to stand on a one legged table for the dancing picture, she climbed up without hesitation. The table tilted, her eyes showed she was startled, but she took her position on the table like a veteran. Some one offered to steady the table.

"It might spoil the picture", she said, "so I'll just balance the best I can by myself."

After the photos were taken, we were all more or less wilted, but Twinkle was as vivacious as ever. Tired? No, not at all. But she did confess she was hungry, so we asked her what she liked to eat. Don't be surprised at the list she gave of her favorite foods. This type of child is usually fond of protein, fruits, and raw vegetables. Here is the list in order of naming: steak, lamb chops, bacon, watermelon, mushrooms, chicken, baked beans, raw carrots, milk and strawberries.

Twinkle has ten hours a day sleep, and plenty of fresh air is essential to her health and happiness.

She doesn't have a great deal of spare time as you can imagine, but when she does, she is very much the natural little girl and plays with dolls, bunnies, her real doggie, a stuffed elephant and a much and famously autographed stuffed lamb which Mae Judels gave her for Easter and which all the cast at the Center Theatre Ice Show autographed.

Of course, right now Twinkle is in Hollywood again making movies for Republic Pictures, and is coming out with flying colors, we hear.

Besides being a skating star, Twinkle won a bowling championship, and now her new greatest love is the ballet.

Her mother took her to the ballet last year and Twinkle was transported with joy. She spoke to us with real ecstasy of "Swan Lake", "Les Sylphides", "Petrouska" and "Bluebeard". I was amazed how much she retained from one viewing.

Nothing would satisfy Twinkle then but ballet lessons. Her mother took her to Tarassova and Twinkle was in seventh heaven. She adores her teacher and talks long and excitedly about her.

"My teacher can do five pirouettes on one foot without stopping", Twinkle reports. "She is so pretty, too, and never cross, but she said 'No toe shoes until you are ready' and made me work a long time and practice hard to get them."

Twinkle also studies character dancing with her teacher and loves her Polish folk dance.

When we interviewed Twinkle, she was dressed in an adorable hand-embroidered Czechoslovakian coat and hat, but when I asked her what her favorite dress was, she answered promptly, "My green ballet costume".

She is intent on being a ballet dancer when she grows up and she added emphatically that she was not going to get married. Her mother winked at me and later told me this touching little story of Twinkle's first experience with marriage.

It seems that Twinkle adored the lovely young teacher who first taught her to skate. Not very long ago, her idol fell in love with a dashing young man in the armed forces. Twinkle was chosen flower girl for the wedding. But just before the wedding procession started Twinkle heard that her teacher was going away with the handsome soldier. As she sprinkled the flowers up the aisle, her tears fell with them. As the ceremony progressed, her sobs became audible to the audience. The bride was deeply touched and started to weep, herself. By the time the groom had kissed the weeping bride, he and the rest of the wedding party had tears in their eyes.

As the happy procession started down the aisle to the joyful tune of "Here Comes the Bride", Twinkle's sobs were past all control. Members of the audience started to cry in sympathy, and by the time the lovely bride and her romantic soldier husband had reached the door with their passionately sobbing little flower girl, there wasn't a dry eye in the whole church.

This passionate loyalty and devotion is characteristic of artistic children. Their capacity for grief is as great as their capacity for ecstatic joy. They must be sympathetically handled in the emotional sphere or it wrecks their lives.

In bidding a temporary goodbye to New York last spring, Twinkle, like

(*Continued on Page* 27)

photo: Constantine

Twinkle Watts is shown here practicing her beloved ballet and trying out her first pair of toe shoes. These she earned by constant and painstaking practice of her ballet technique.

A class at Madame Menzeli's famous Knickerbocker Conservatory of Dancing in Greenwich Village.

VICTORIAN BALLERINA

by ANN BARZEL

Elizabetta Menzeli, glamorous dancer of Grandpa's day, left a legacy to modern dancers.

"The Black Crook" and the extravaganzas that came in its wake gave America a rich part of its theatrical tradition. Their legacy to dance in this country is many faceted. Elizabetta Menzeli was part of this legacy. Thousands of grandfathers remember her pink silk legs. Scores of dancers who appeared in the heyday of American vaudeville were trained by Menzeli in her famous studio on 16th Street in Greenwich Village. There is a part of Menzeli in hundreds of kiddies who still do her dances, or faint resemblances of them, at hundreds of annual spring recitals.

Elizabetta Menzeli was born in Germany in 1850. Her Italian father, who was an army officer during the Crimean War, contracted tuberculosis and died. The mother, left without means to support her three children, was persuaded to apprentice the two girls at the Stadt Theatre at Breslau. Elizabetta and her sister Elena were apt pupils and soon were earning money by their dancing.

The family next moved to Berlin where the "Geschwistern Mentzel" were accepted at the theatre where Marie Taglioni was premiere. The great ballerina was personally interested in the two young dancers, and according to an autobiographic note left by Elizabetta, Taglioni, herself, taught them. They also received instruction from the ballet master of the theatre, Paul Taglioni.

The sisters received many flattering notices when they danced. But there was hardly room for further advancement for two youngsters while the famous Taglioni was premiere so they joined a ballet company which toured France, Belgium and Germany. When the sisters were sixteen and seventeen years old, they went with a troupe to St. Petersburg. Besides dancing in that city they studied for a time with Petipa. From St. Petersburg they travelled to Moscow and Tiflis. Their adventures in this stagecoach trip were exciting. It was during this tour that Elena met and married a Russian, Prince Surbatoff.

The Menzelis (the mother traveled with the two girls) finally wound up at Alexandria where they danced in the world premiere of the opera "Aida" for which Elizabetta arranged the dances. Elizabetta manifested a choreographic ability which was utilized a great deal in the decades to follow. She was the taller and stronger of the two and often appeared in the male role or *travestie* opposite the slighter Elena.

In 1873 the Geschwistern Mentzel were back in Europe dancing in Breslau. Later they toured Germany, Holland and Belgium. They often appeared in a "Pas Espagnole" which,

according to comtemporary newspaper clippings was "the same as done by Marie Taglioni and Charles Muller". Other popular dances in their repertoire were a "Zigeuner Mazurka" and a "Czardas" in which Elizabetta's big leaps were often mentioned. The latter was always the ballet mistress and arranged ballets for the operas they appeared in, including "Carmen" and the grand combat scene in "Rienzi". The sisters usually danced between the acts in operas which had no ballets.

In 1875 the "Menzeli Sisters" (this is the first time the Italian form of the name appears) went to England. In Manchester, at the Cremorne Gardens, Elizabetta choreographed "Allfea or the Pupil of Love", "The Erl King", "The Village Romp" and also the *grand ballets* for the big musical extravaganzas that were the vogue.

In "Allfea" Elizabetta wore male attire and Elena was billed as premiere danseuse. This ballet terminated in a transformation scene in which one hundred coryphees participated.

The "Erl King" included a bacchanale with dancers representing popping corks. There were also a Scotch Highland Dance, a Magician's Dance in which the dancers performed feats of magic, and a dance called "Folly" in fanciful costumes.

The extravaganza, "Aladdin", which was one of the most elaborate productions in which the Menzelis appeared in Manchester, had a "Barbaric Ballet". This was part of a processional and listed four *entrees*: Nautch Girls, Ruby Rahnees, Stars of Siam and Burmese Birds of Paradise. Between the *entrees* there were solos by the Menzelis. The papers wrote, "They are almost as skilled as gymnasts and are also graceful in balancing, whirling and pirouetting."

For one of her Manchester ballets Elizabetta used the music of Pugni, then considered pretty highbrow for mere dance accompaniment. An ad announced the fact in the Manchester papers.

After their British engagement the Menzelis went to Holland where in Amsterdam, Elizabetta created her ballets "La Creole" and "La Reve". For an unexplained reason the sisters names appear on Dutch programs as Elizabeth Forty and Helena Cherito.

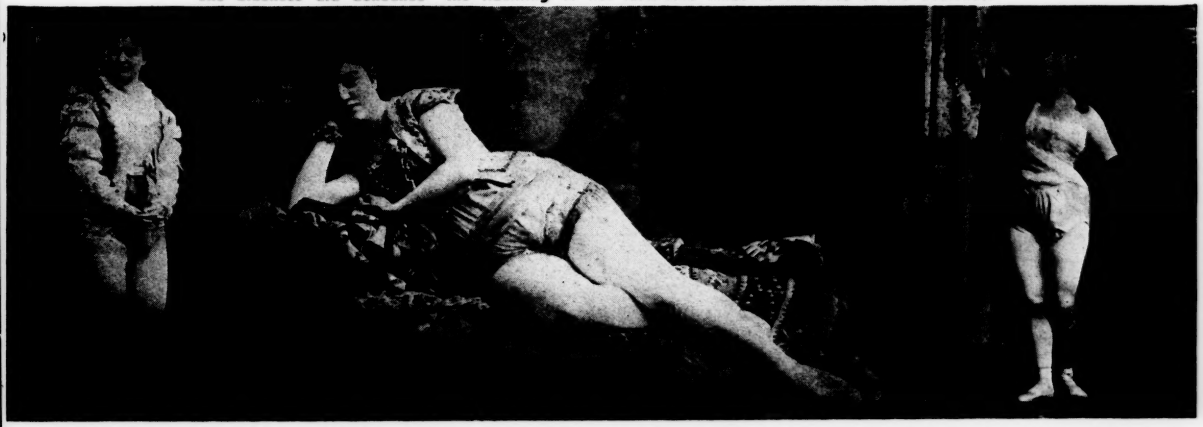
After Holland, clippings from Spain, Italy and France indicate extensive touring until in 1876 the Menzeli sisters came to America to be the principal dancers in "Ali Baba", an extravaganza of the "Black Crook" type. "Ali Baba" which played at Niblo's Garden in New York also boasted a Signora Theresa Antonita, a Mlle. Malvina and Miss Ida de Vere, "an American danseuse of merit". There was an oriental ballet of odalisques in "Ali Baba" which contemporary newspapers compared to the ballets in "The Black Crook". The ensemble did very little but march and countermarch which adequate rehearsing can always make look effective, but the lack of dance training is clearly reflected in the newspaper critique which stated, "the dancing of the premieres is splendid, but dancing of auxiliaries is crudest of the crude."

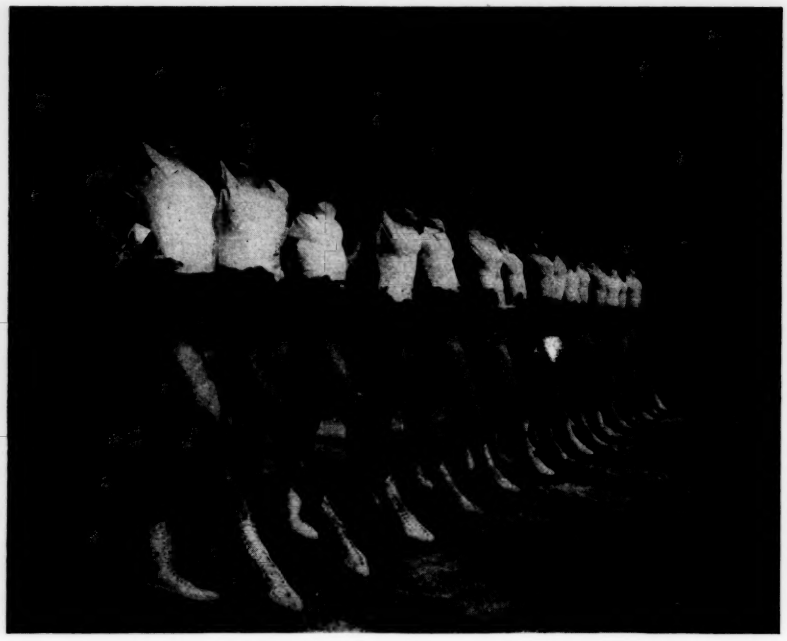
However, the Menzeli sisters had a great personal success. The newspapers wrote of them in superlatives, the gay blades of New York showered them with attentions and gifts. The dancers appeared in two more productions, "The Naiad Queen" and "Beauty and the Beast". The latter production was taken on tour and among other places played in Halifax. In that city one newspaper critic wrote that the ballet scenes were immodest and berated any who looked on this type of entertainment. Other critics rushed to the defense of the ballet, and there were pretty lively columns printed with much mud slinging by all. It is noteworthy that writers usually were careful to point out that the Menzelis were outside all this argument because they were artistic. Both sides of the controversy commented that these two dancers had "an honorable name in private as well as on the stage". But there was one bluenose who wrote of their painted faces and said they "flaunt their lascivious limbs in the face of the audience".

After "Beauty and the Beast" the Menzeli Sisters toured America with various Italian, German and English opera companies. They danced with the Fryer and Pappenheim Italian Opera Company, with the Pappenheim-Adams Company, the English Opera Company, the German Opera Company, the Strakosch Italian Opera, and Abbey and Grau's Italian Opera. They appeared in New York, Boston, Chicago, New Orleans, Memphis, St. Louis, Cincinnati, Louisville and dozens of cities where no travelling troupe would venture today. Elizabetta was ballet mistress and arranger and usually danced *travestie*. Elena was billed as *premier danseuse*. The

(*Continued on Page* 29)

These three photographs show Elizabetta Menzeli in three different travestie costumes. At the left she is twenty-seven years old, at the right forty-eight. It is interesting that the Victorians approved these costumes, speaking of her as an artist with "an honourable name," although one bluenose did denounce "the flaunting of her lascivious limbs in the face of the audience."





A smart line of Ice Ca "pets" in a Chester Hale precision number in the 1944 "Ice Capades".

PUTTING THE DANCE ON ICE

By WALTER EVERETT

Chester Hale is now creating ballets for the steel shod artists of the frozen stage.

It was fun to visit Chester Hale again in his de luxe studio on 56th Street. It was fun, too, that he recognized us right away, after all these years. That's one of Chester's great talents, his flair for humans, his sixth sense of personality. But the greatest fun of all was to find Chester so very happily married and the proudest father you ever saw. But no wonder, the baby boy is a honey. Even his father marvels at the strength of his fist grip, the turn out of his legs and the flexibility of his back.

"All this seems to be born in kids", Chester remarks philosophically, "yet by the time they come to me, they have lost all of it, and I have to work years with them to recapture even a part of this marvelous physical inheritance."

Of course, it is an old story that Chester Hale is one of the real Cecchetti teachers who never deviates from the classical technique in the preparation of a dancer. However, he adds to this a dramatic sense of showmanship and a fastidious flair for meticulous detail that have made him Broadway's producer de luxe for many years.

Girls that work for Chester will regale you with story after story of how minutely he supervises every detail. One girl told us she had just hooked herself into a Chester Hale creation and thinking it was the most beautiful and becoming costume she had ever had, when along came the maestro, himself.

"What's this atrocity before my eyes?" Chester boomed. "Where's the fitter? Here, make that fit snugly around the waist, let out the shoulder 'till these puff sleeves droop the way they should. Change the jewels in that belt. Even a color blind person could see they don't match the dress. What does that flower mean by drooping? Perk it up" etc. etc., far into the night. But when everything was done to Hale's satisfaction, the girl had to acknowledge she looked like that proverbial dream come true.

No wonder when the ice show grew into "big time", they paged Hale for director of choreography and production.

We knew our readers would be interested in the new phase of Chester Hale's fabulous career, so we asked him to tell us about it. With characteristic frankness, he sailed right in.

"My first show was a real adventure. I knew nothing about skating, but I decided to treat the ice like a new kind of dance floor. I had worked out the opening number on a stage, but when I put it on ice, nothing fit! A skating stroke is ten times as long as a step. Imagine my dilemma! I decided then and there I would have to build the show right on the ice from then on.

"It was a completely new medium and I had to start from the bottom to master it. In the first place, I had an audience on all four sides. A dance show usually has an audience only in front of it. However, I did have my night club experience of an audience in a semi-circle around me. But the distances were so immense in the arena, not only on the ice, but to the audience on all sides, thousands of feet away and up in the air. I had to learn the skater's steps and terminology. Even when skaters do a dance step, they call it by a different name. For instance, a tour jete is a flying three.

"I didn't know how thoroughly I became immersed in skating until I came back to do a show at the Riviera. The stage seemed infinitesimal, the girls (all of them good dancers) seemed to be doing a slow motion ballet. In desperation I shouted at them,

'Why don't you move? Why a slow motion ballet?'

"So out of breath they could hardly speak, they gasped, 'Mr. Hale, we never danced so fast in all our lives!

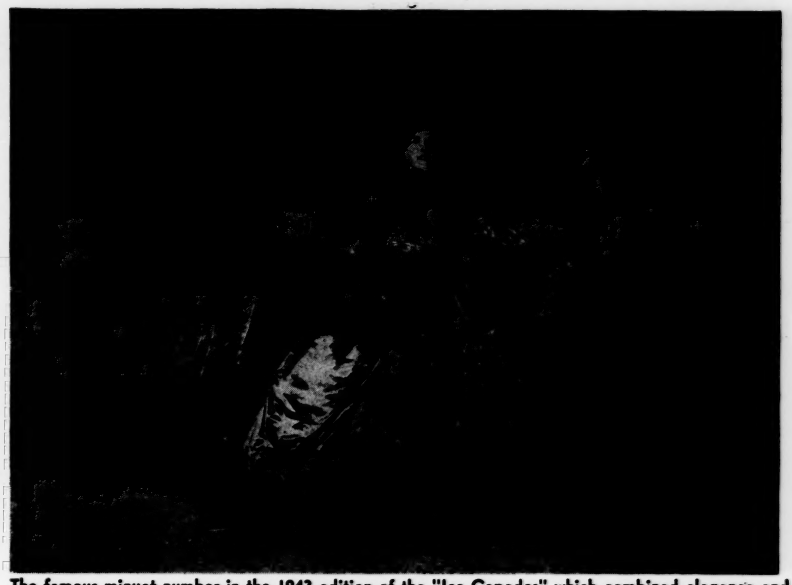
We're practically flying!'

"Then I realized what my experience as a skating choreographer had done to me. I realized, too, the thrilling possibility of putting ballet on ice and what it would mean to add this terrific speed and space to the art of dancing. I could hardly wait until I started my second ice show. Now I felt like a veteran and ready to create in the new medium using the pitfalls I had first encountered as real assets.

"For instance, the whole humor in the Minuet number was born out of the very nature of skating. On a dance stage the page could have run around with the train with no trouble, but on the ice this became a perilous arc of movement requiring infinite skill and timing. It turned out to be one of the most popular numbers in the whole show. By the time I finished my second show, I felt the way I did when I had produced my five hundredth ballet."

It was strange that at that moment the conversation turned to the old days and the various young men who had started their careers at that time. Chester spoke of them all with great affection, but he specially mentioned Roland Guerard. It seemed Guerard as a young man wanted to dance more than anything else in the world, but his father was determined to make him a business man. After studying with Hale, Guerard went back south and worked in a bank for a year or so, but it broke his heart. Then Chester had an opening and wrote to him. Guerard was on Hale's doorstep before the week was over. He worked hard, studied hard and dedicated his energies completely to the dance.

"A fine clean boy", Chester described him.



The famous minuet number in the 1943 edition of the "Ice Capades" which combined elegance and humor to the delight of everybody. You can imagine how fast that poor little page boy had to skate to keep that sumptuous train in line during the turns and crossings of the stately minuet.

"Later I met him in Paris dancing with an ensemble of girls", said Chester. "The next thing I heard he was with the Russian Ballet. Then came the New York season with Guerard dancing the Bluebird Variation. It was fabulous, the most brilliant and beautiful rendition of that classic test of virtuosity. He was the sensation of the New York season. Incidentally, he is now dancing leading roles with the Ballet Russe de Monte Carlo", concluded Chester Hale.

This was only a few months ago, but fate has been busy shaping the destinies of men. Roland Guerard is now back with Chester Hale as his associate, although a few months ago neither had any idea they would be working together again. Incidentally, Guerard is now dancing the leading role in "The Merry Widow".

Chester Hale's studios today have almost as many skaters as dancers. The ballerinas of the frozen stage have discovered that a good grounding in Cecchetti is just as important to a skater as it is to a dancer. Athletics and acrobatics on ice have become so usual that they find it hard to get a rise out of the audience unless they can charm and beguile them with beauty of line and movement. The skating audience is getting a taste of beauty from the ballet trained skaters and they are clamoring for more.

The sensational young acrobatic skater, Adele Inge, who can do the most amazing acrobatics on skates including a full forward aerial somersault, felt it necessary to also incorporate the artistic qualities of Cecchetti in her act, so she hied herself to Chester Hale for coaching. Wise little lady! When we saw her in the New Yorker Hotel Ice Show shortly afterwards, we could see the difference between just the excitement that breathtaking acrobatic feats arouse, and the thrill that beauty of line and style can give. Together they make an unbeatable combination and that is what the younger skaters want.

Well, it is certainly lucky for skaters to have a dance artist like Chester Hale so intrigued with the frozen stage. Out of the union of skating and dance will surely come a magnificent art.

"As yet", concluded Chester Hale, "the surface hasn't e v e n b e e n scratched."

Soon after this interview Mr. Hale produced the '44 edition of "Ice Capades" and has just been signed by Mr. John H. Harris, President of "Ice Capades" to direct the 1945 edition.

These will be on an even larger scale than heretofore. They will be produced in California and open at Madison Square Garden the first of September. From there they will tour the country. Among the ice ballets Mr. Hale is now preparing are a Latin American extravaganza and a tribute to Canada.

Chester Hale coaching the skater, Alele Inge, in ballet extensions and line so she can put the decorative qualities of Cecchetti on ice.

SURE, that Saturday night pay envelope's bulging. But let me tell you something, brother, before you spend a dime . . . *That money's mine too!*

I can take it. The mess out here. And missing my wife and kid.

What I *can't* take is you making it tougher for me. Or my widow, if that's how it goes. And brother, it *will* make it tough—if you splurge one dime tonight. You're making money. More money than there's stuff to buy. Money that can sock the cost of living to kingdom come—if you blow it! So hang on, till the job's done. On to every last dime—till the squeal means a hole in the seat of your pants!

You're working . . . and *I'm fighting* . . . for the same thing. But *you* could lose it for both of us—without thinking. A guy like you could start bidding me right out of the picture tonight. And my wife and kid. There not being as much as everybody'd like to buy—and you having the green stuff. But remember this, brother—everything you buy helps to send prices kiting. Up. UP. AND UP. Till that fat pay envelope can't buy you a square meal.

Stop spending. For yourself. *Your* kids. And mine. That, brother, is sense. Not sacrifice.

Know what I'd do with that dough . . . if I'd the luck to have it?

I'd buy War Bonds—and, God, would *I* hang on to them! (Bonds buy guns—and give you four bucks for your three!) . . . I'd pay back that insurance loan from when Mollie had the baby . . . I'd pony up for taxes cheerfully (knowing they're the cheapest way to pay for this war) . . . I'd sock some in the savings bank, while I could . . . I'd lift a load off my mind with more life insurance.

And I wouldn't buy a shoelace till I'd looked myself square in the eye and knew I couldn't do without. (You get to knowin'—out here—what you can do without.)

I wouldn't try to profit from this war—and I wouldn't ask more for anything I had to sell—seeing we're all in this together.

I've got your future in my rifle hand, brother. But you've got both of ours, in the inside of that stuffed-up envelope. You and all the other guys that are lookin' at the Main Street shops tonight.

Squeeze that money, brother. It's got blood on it!

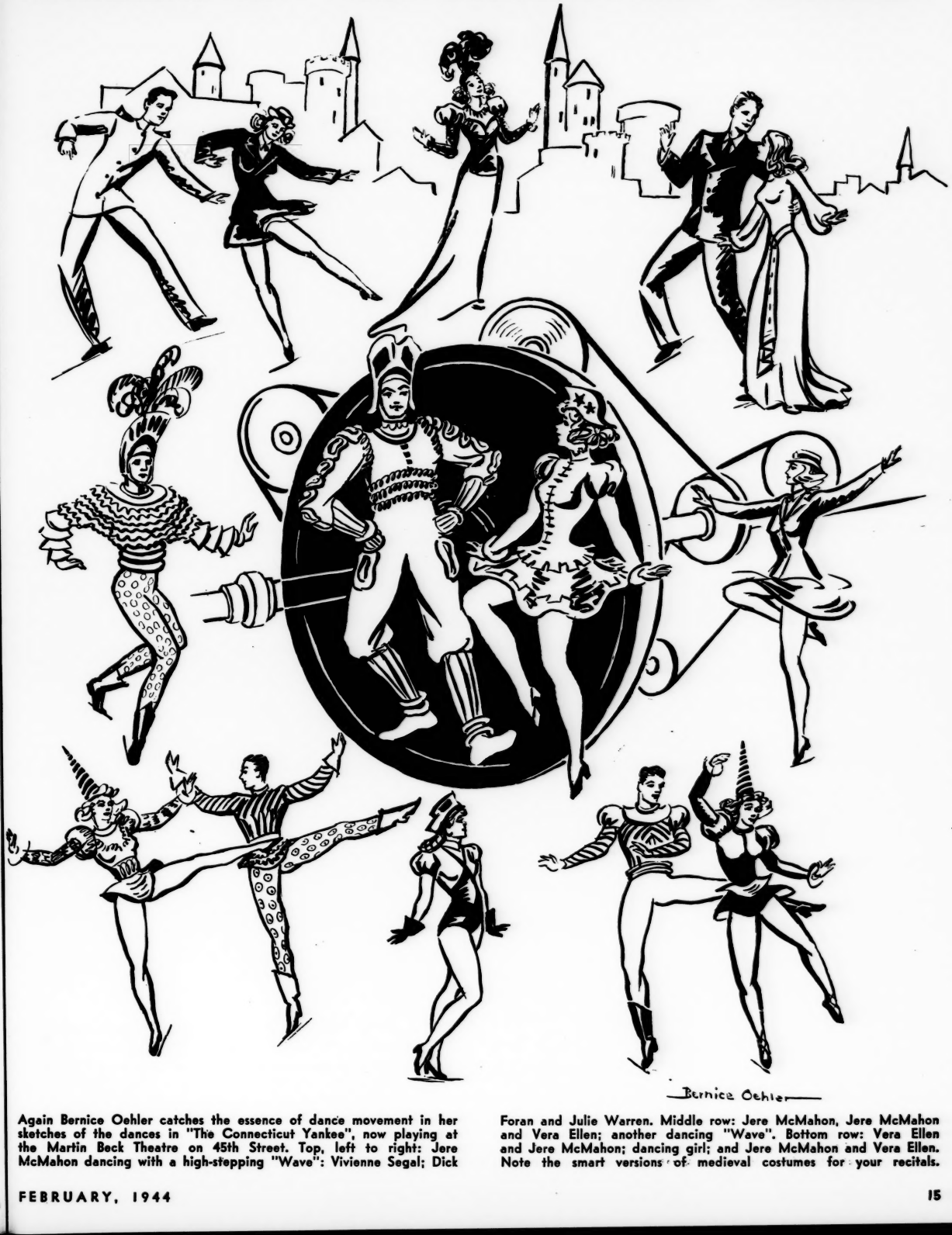
Use it up . . . wear it out, make it do...or do without

HELP US KEEP PRICES DOWN

A United States war message prepared by the War Advertising Council; approved by the Office of War Information; and contributed by the Magazine Publishers of America

RUDOLF ORTHWINE CORPORATION
Printers of DANCE Magazine

DANCING IN "THE CONNECTICUT YANKEE"



Again Bernice Oehler catches the essence of dance movement in her sketches of the dances in "The Connecticut Yankee", now playing at the Martin Beck Theatre on 45th Street. Top, left to right: Jere McMahon dancing with a high-stepping "Wave": Vivienne Segal; Dick Foran and Julie Warren. Middle row: Jere McMahon, Jere McMahon and Vera Ellen; another dancing "Wave". Bottom row: Vera Ellen and Jere McMahon; dancing girl; and Jere McMahon and Vera Ellen. Note the smart versions of medieval costumes for your recitals.

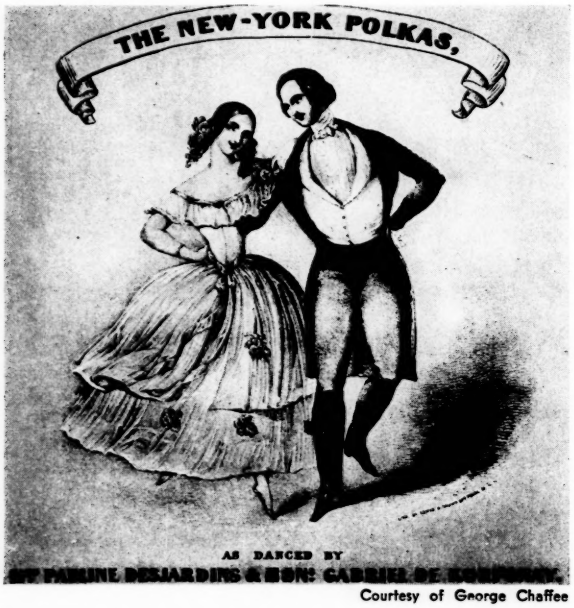
POLKA -- THE 1844 DANCE SENSATION

by ARTUR MICHEL

PART II — Continued from the January issue

THE GRANDES POLKEUSES

The most exciting models for the new dance were furnished not by the dance professors, but by the "grandes polkeuses", the great polka dancers, who exhibited their art at the "bals publics": the Prado, the Ranelagh, La Chaumière and the Valentino, and foremost of all, the Jardin Mabille. Many of the most famous writers got busy with their pens to glorify the "Queens of Mabille". Théophile Gautier, dean of dance experts, portrayed Pomaré as "the most brilliant 'polkiste' whose heel had ever touched the floor of a public ballroom." With a rich mass of black hair, an exotic beauty, clad from top to toe in black or in white, she danced always solo, full of grace and originality, and displaying an inventiveness that was all the more astounding as she had never had a lesson in choreography. Thus, she and her rivals, Céleste Mogador, Rose Pompon, Clara Fontaine and countless others, had their praises sung in poems, newspaper columns, brochures, and books. They all danced phantastically elaborate or eccentric Polkas. Some of them danced solo like Pomaré, others used professional partners or "polked" with patrons of the Bals Public, and so helped in spreading the "joyful wisdom" of the Polka.



Courtesy of George Chaffee

These young theatrical artists of the day presented the Polka on the American stage in 1844; it scored a great success with the public.

Dancing master Allen Dodsworth arranged this charming Cally Polka for the American ballroom. The photo was taken from one of the old lithographs used as a decorative illustration on sheet music.

The Polka in the Parisian style whizzed through the gates of the capital into the French province. Polka teachers journeyed from town to town to convey the ABC of the new dance to a rabid "jeuness dorée". These men — they were a sort of travelling salesmen of the Polka — offered their classes in the name of this or that famous Parisian dance-master. But as fast as the new dance caught on, so did this new profession evaporate into thin air. Soon enough Bordeaux, Marseille, et al. were mushroomed with their own Polka-Academies.

LONDON POLKA MAD

With even greater celerity than it winged its way over France, the Polka rushed into foreign domains. As early as February 1844, London, too, went "polka mad." Gathering momentum in the public dancing places, such as Vauxhall, Cremorne, the Argyll Rooms, and others of more or less repute, the revolutionary dance swooped down into the swank salons. Often it took very arbitrary forms more akin to the hot rages of the cancan than to the elegance and respectability demanded in England of a social dance. The horrified puritans rolled up their moral shirt-sleeves for a wham at the "rise, progress, triumph and apotheosis of the accursed Polka."

But the triumphal march of the "hop and slide step" was not to be brought to a halt. When a daily ran a story to the effect that the young Queen of England had forbidden the dance to be executed in her presence, Victoria shot back by commanding a Polka to be danced at the very next ball in Buckingham Palace, directly after her entrance.

The Polka fanned out over the length and breadth of Europe as a great dance-rave. It permeated social life in all countries of the continent. It was danced in every town and village, even to the remotest hamlet. A tremendous volume would be needed to list the thousands of forms that the Polka assumed as a folk dance in the different countries of Europe within the span of the last century.

(*Continued on Page* 30)

MUSIC AND THE DANCER

by RUDOLF ORTHWINE

Father, daughter and son of the famous musical family of Drozdoff as they appeared recently at Carnegie Hall in a brilliant piano concert.

The dance occupies an enviable place among the arts, showing the plastic rhythm of sculpture and the temporal rhythm of music, to say nothing of the fact that in costumes and sets dancers enter the field of painting, and in the content of the dance lean heavily on literature and drama.

But of all the arts, a dancer's lack of musical training is probably the greatest handicap. The choice of music for a dance composition is always difficult but without musical knowledge it becomes a nightmare from which the dancer never awakens.

In planning a dance to a composition, technical knowledge of rhythm, tempo, melody, phrase and harmony saves a great deal of time and insures the result being artistic.

It was with great interest, therefore, that we consulted the famous Drozdoff family on this subject for readers of DANCE Magazine.

It was after their recent Carnegie Hall piano recital that we interviewed this whole family of pianists. Father, mother, son and daughter, all were present, although only Vladimir, Paul and Nathalie performed. However, Anna Drozdoff, mother of Paul and Nathalie, is a great coach and musical inspiration to her children as well as to hundreds of students in New York and neighboring states. For fourteen years I have had the pleasure of being present at recitals of the four Drozdoffs, and on all occasions have been enchanted with their musical talents. Their recent recital was superb. I may sum it up in the words of a pianist friend who was my guest. He said, "Thanks for a most electrifying evening. They are tops. It's too bad they don't have a good publicity agent, for they are first rank artists."

Among his many varied compositions, Vladimir Drozdoff has one group which presents excellent material for rich choreography as well as for children's ballets and mime and singing. It is entitled "Miniatures" and is accompanied by the charming verses of Robert Louis Stevenson's "A Child's Garden of Verses". This is a picturesque musical illustration of Mr. Drozdoff's formula that human speech and human movements are subject to the same laws as those governing purely musical rhythms. It is so graphically composed that even a dancer without a great deal of musical training could follow perfectly at first reading.

Miss Drozdoff, lovely to look at as you can see by her picture, said, "Dancers should study music because music is rhythm, rhythm is movement and movement is dancing. But dancers should study even more about music than just its basic rhythms. A knowledge of some of the structural aspects of the music which will accompany his dancing will do much more for the dancer than just an understanding of the two-four and six-eight rhythms. It will also enrich his imagination, for imagination contributes to art only when it is fortified by knowledge. Otherwise, it becomes a burden."

Talking to Paul was delightful. He not only spoke of music but told us some charming stories of Fokine, Mordkin, Rachmaninoff, and other celebrities of the dance and music field with whom the family is intimate.

First, he spoke warmly of his friend Fokine, and stressed how great was Fokine's feeling and training in music.

One time at a rehearsal of Ravel's "Bolero" the French hornist started twelve bars too soon. Fokine jumped on the stage immediately and told the dancers to go right on. He was so afraid they would skip to that part to follow the music. Unfortunately, there are not many dancers who know every note of the orchestration like Fokine did.

Another time at dinner at Fokine's house, Rachmaninoff was among those present. Paul Drozdoff was much interested to hear Rachmaninoff say he wanted very much to write music for a ballet for Fokine. Later Fokine did use Rachmaninoff's "Variations on a Theme of Paganini" for his great ballet "Paganini". At that time Rachmaninoff arranged the music especially for the ballet and composed a new ending at Fokine's request.

Paul also spoke especially of Fokine's "Golden Cockerel". When this was arranged for balletic production, Fokine insisted that the music be kept as it was and he would adjust the dancing to it.

He also told us of conversation in which his father described the American circus to Fokine. Fokine was thrilled. He was especially interested in the clown that tried in vain to sweep away the circle of light from the traveling spotlight. Fokine afterwards used the light idea in the "Golden Cockerel" as the symbol of the spirit.

"In Russia", Paul told us, "all ballet students at the National Ballet School study piano. Many dance teachers here also recommend this to their students. We have had many pupils from the Fokine, Mordkin and Swoboda schools. Some of them turned out to be fine pianists—for instance, there were dancers Viola Essen and Leda Anchutina, Olga Seroff."

The Drozdoff family background is most colorful.

Vladimir Drozdoff was born in Russia where he graduated from a preparatory music school and a gymnasia. His father was a well known professor of higher mathematics, his mother a music teacher. It was while studying music that he met his wife, Anna, who was also studying at the same school.

(*Continued on Page 27*)

DO YOU KNOW YOUR CARMENS?

by DOROTHY SPENCE

CARMEN MIRANDA

If anyone ever seemed born to be an entertainer, Carmen Miranda was.

Actually, though, she hasn't even a theatrical background to justify the phenomenon. Carmen was born Maria do Carmo da Cunha in February, 1914, in Portugal and was brought to Brazil as an infant by her parents, Jose Maria and Maria Emilia Miranda da Cunha. Her father was a wholesaler of imported delicacies in Rio.

She went to the convent school of Santa Teresinha in Rio from the time she was 6 until she was 15. She still carries with her a little figurine of Saint Teresa.

After leaving school, she spent a year at home and then, through her father, got a job as a model in a department store.

The legend is that Maria's lunch hour performances so demoralized the girls, who were unable to keep their minds on their counters, that she was fired. She says not. It appears that she was heard at a benefit by a guitarist named Josue de Barros, who asked her to perform with him over his radio station. Then luckily for her, the representative of an American phonograph firm happened to tune in the day she sang on the air, and signed her to make some records for South American consumption.

Even on wax, the girl's dynamic vibrations were transmitted to her listeners, and her platters became so popular that by this time she had made some 400, in North and South America both.

This was all very nice, A girl could sing on the radio and for records without disturbing Brazilian tradition. But when she got night club offers, her father, strictly conforming to custom, would not allow it. He was overruled by Senhora da Cunha, who lined up with her daughter. Eventually, unable to ignore the financial benefits of the course his womenfolk were taking, Senhor da Cunha came around. He permitted the step, after his daughter changed her name to Carmen Miranda. Later, he even accompanied Carmen on her tours in South America and managed her affairs.

(*Continued on Page* 28)

CARMEN AMAYA

Carmen Amaya was born in the caves of Granada in Spain, and is still as unschooled and untamed as the winds of her native mountains. She is nothing more or less than what students and critics of the dance have discovered her to be, a Spanish gypsy, and in her programs, American audiences are privileged to see the true folk dances of those Iberian Romany nomads. It is a cold person, indeed, who does not respond to the seething excitement with which the tempestuous Amaya is charged when she dances. Jotas, alegrias, fandangoes —all are done with fire and fury and a deadly seriousness that is one of the deceptive characteristics of the Spanish gypsy.

Amaya's beauty is such that she looks best performing in bullfighter's costume (if you have "Carmen" trouble, that costume is a sure-fire clue).

Carmen's act is largely a family affair. With her are her father, Jose Amaya, who plays the guitar; her sister, Lenor, who appears with Carmen in group dances, and does the talking for Carmen when English is needed; her brother, Francisco, also a guitarist; and three non-members of the family. Among these is Augustin Castello, known as Sabicas, guitar soloist of the group. With the group intermittently are assorted cousins, aunts and uncles who come to enjoy the bounty of Carmen's generosity. It's just an old Spanish custom! Some of the relatives are reported to have actually shown surprise that Carmen should get money "just for dancing".

Carmen Amaya has been screened only in "Panama Hattie"; hence her fame in America springs almost entirely from her personal appearances in such contrasting locales as Hollywood's Bowl, Hollywood's Florentine Gardens, Carnegie Hall in New York, and various Manhattan theatres and supper clubs.

She is currently to be seen in "Three Cheers for the Boys" (in which ballerina Zorina is also starred). In her recent picture Carmen is shown dancing for wounded soldiers, together with her company. Her number is an alegrias titled "Merriment", but is danced with

(*Continued on Page* 32)

CARMALITA MARACCI

Carmalita (little Carmen) Maracci was born in South America of Italian and Spanish parentage in the true "Carmen" tradition, but was raised in California. She is a born dancer, and though past master of the typical Spanish styles, using her castanets as if they had a language all their own and beating out with her heels a rhythm that tickles the spine and excites the brain, La Maracci has no quarrel with some critics who say she is not a "real" Spanish dancer. Her purpose in the Spanish dance, as it was in ballet when she studied with Zanfretta, is to bend technique to her will. She has no pleasure in merely recreating what she has learned, but will tell you that ballet, Spanish, all types of dancing are only the materials from which she forges her own art forms. And what this slim, raven-haired bit of South Americana gives out to her fascinated audiences is dance so brilliant and bewitching that she has left a trail of admirers all over the country.

This young, but seasoned dancer has traveled across the country from engagement to engagement in a station wagon, accompanied by a company of five. The station wagon has its points of convenience as a mode of locomotion, making possible forays into small outlying communities, where the natives are frequently "dropped-jawed" by the fiery zapateados and singing castanets. There are, however, few of the physical comforts on a tour of this kind, but Carmalita is a trouper of the old school and takes in stride the exigencies of the road.

As with many other young artists, La Maracci made her debut in New York on the now almost prophetic stage of the Y.M.H.A. Theatre on 92nd Street and Lexington Avenue. Her appearances in New York have been few, however, most of her time being engaged in tours and in Hollywood.

When ever you see Carmalita dance, whether a flirtacious flamenco, or a simple country dance, a fiery goyescas or a Spanish pantomime, it is original. For instance, the famous "coat-tree" dance, where Carmalita and the coat tree were alternately male and female,

(*Continued on Page* 32)

VITAL FACTS on New Shoe... Rationing Amendment

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IMPORTANT
See Inside Back Cover

News, Cues and Hullabaloos

WALT DISNEY'S "Snow White" is to be revived early in the spring. Get out your Snow White routines, dust them off, and put them in your spring recital again. DANCE Magazine will run a feature on this for your edification.

The QUINTUPLETS are going in the movies and are to have ANN LANO of Brooklyn as their dance instructor. They will do South American dances.

SHANKAR is now touring India with his dance company.

In Australia, HELEN KERSOVA, formerly of the Russian Ballet, is now directly a local company with great success, using local dancers, and scenic and costume artists whenever possible.

MILADOVA will be seen next in Al Bloomingdale's "Allah Be Praised". She will have an acting role as well as a dancing one.

The YMHA Auditions winners, ROBIN GREGORY, MATTI HAIM, PEARL LANG, GERTRUDE LIPPINCOTT, and CAROLYN WILSON were seen in recital on February 20th at the Kaufman Auditorium in New York City . . . LA MERI and her NATYA DANCERS, assisted by ALDO CADENA, gave a program of Spanish and Latin American dances on February 3rd at the American Museum of Natural History. On February 22nd, "Swan Lake" will be presented in Hindu style . . . PAUL DRAPER and LARRY ADLER returned to the City Center of Music and Drama in New York for engagements on February 3rd, 4th and 5th.

IRINA BARONOVA is currently in rehearsal for the new Broadway musical, "Follow the Girls." VALYA VALENTINOFF (released by the closing of "Maryanne," which failed to make the grade despite the critics' praise of the dance sequences) has been signed to do a song and a dance number with Baronova and one with DOROTHY KELLER, tap dancer . . . MILADA MLADOVA will be featured in "Praise Allah."

The National Folk Festival Association will hold its eleventh annual Festival in Philadelphia, May 10th through 13th.

The Pacific Coast Figure Skating Championship was held in Berkeley, California's Iceland on February 11th and 12th . . . SKIPPY BAXTER of ""Stars on Ice" fame dropped in to Iceland on furlough from the Ski Troops in Colorado, as did AUSTIN HOLT, National Novice Men's champion, who is at present stationed with

Antonia Triana with Lola Montes and a group of dancers in a South American number in Benedict Bogeaus' "The Bridge of San Luis Rey".

the Navy in southern California . . . SONJA HENIE is slated for a new movie with RKO Radio to be called "It's a Pleasure."

STOWITT's ballet paintings are going on a tour of metropolitan museums.

The American Theatre Wing Stage Door Canteen of Boston, whose active life was interrupted early in November, reopened on January 20th in new quarters in downtown Boston, in a section of the Boston's Young Men's Christian Union Building, 48 Boylston Street. It has been handsomely redecorated, featuring murals by Nat Karsen.

It's a boy with VOLEZ and YOLANDA, and has been called Anthony.

SERGE LIFAR, former Maitre de Ballet of the Grand Opera in Paris, has arrived in Argentina from Europe, and is seeking entry into the United States.

News from the night clubs: TINY CLARK, whose masterly direction of square dancing at Manhattan's Village Barn has long been a popular feature of the club, has been signed to a ten-year contract by owner Meyer Horowitz . . . the LOLA ANDRE DANCE TROUPE has been added to Leon and Eddie's "Leap Year Revue" . . . MARION DAY joined the show at the Village Barn.

Dancers tell us they enjoy tuning in on WNYC for the classical music programs. They often hear fine suggestions for music for their dance creations. Now we hear that from February 12th to 22nd WNYC is broadcasting an American Music Festival with many of the outstanding American musicians and organizations taking part.

Last Sunday night while we were having supper in the Russian Tea Room, our old friend SEVASTIANOV stepped up, dressed in his distinguished uniform of a private in Uncle Sam's army. He told us his present address is Pvt. George G. Sevastianov, Company M, Camp Ritchie, Maryland.

By the way, if you don't know the Russian Tea Room, it's quite a place. Almost every night you will see all or most of the Russian set there. On a recent Sunday eve GEORGE BALANCHINE and ZORINA dashed in from Boston, OSCAR LEVANT dropped in for a bite, OLGA BACLANOVA of "Claudia", MISCHA ELMAN, MILLSTEIN the violinist, DUKE the composer, and DANCE Magazine were all among those present. Of course, everybody is talking shop, and if you are not careful, you will get involved until the wee hours of the morning.

In our Mrs. Jack Manning's mail the other day was a letter from STEVE LA MARR, the Broadway musical star now with "This Is the Army" in Ireland, with the news that he was married recently.

From the Pasadena Post comes this note of RUTH ST. DENIS: "'A great dancer, a great artist, a great teacher, and a great woman'. Thus Gilmor Brown introduced Ruth St. Denis at the Pasadena Art Institute last night. Miss St. Denis first appeared in the intimate gallery program as a speaker, talking of the dance, the arts which she called 'the natural ambassadors among nations', and the 'Art of China' exhibit, 'a benediction, a moment of beauty given us by the ancient past'. In two dances Miss St. Denis recaptured for this audience the beauty of her famed 'White Jade' and 'Chinese Theatre'."

NATHALIE BRANITZKA, ballet teacher in Manhattan, has good news from her husband, JEAN HOYER. He is with the Polish Army in England, and after almost five years of continuous fighting he may get a six month's leave and visit her here in New York.

The following dancers have contributed their time for the entertainment of the boys at the American Theatre Wing this past month: PETER BIRCH, MARIA DEL CARMEN GOMEZ, MADELINE WHITE, JACK GANSERT, HONEY ALLYN, MONTORIA, HELEN BARRETT, ANN CARROLL, ALICE DUDLEY DANCERS, SUSHILA and BUPESH GUHA, KYRA, RUTH SALEMON, WINNIE HOVELER DANCERS, GAE FOSTER GIRLS, THE SKATING CARTERS, SWAHILI DANCERS, RAGINI DEVI, MARIE ROWLENSON, KAY NAKAO, PEARL PRIMUS, CAROLYN HECTOR, BEBE MONTAGUE, JEANNE HELRICH, DOROTHY LOVE, BUNNY HALLOW, MAUREEN DIXON and ED DURLACHER'S SQUARE DANCERS. A very special bouquet to ANITA PETERS WRIGHT for her tireless contribution of dance instruction at the Canteen.

ANGNA ENTERS is on American-Canadian tour. Houghton-Mifflin will publish a new book, "Silly Girl", a self-illustrated portrait of personal remembrance by Miss Enters, in January. "Lost Angel", a Metro-Goldwyn-Mayer picture based on a story by Miss Enters, is receiving enthusiastic press notices.

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In Our Mail Bag

by BETTY MANNING

Dear Mr. Orthwine:

I hope you remember me. I am the former Administrating Director of the Ballet Russe de Monte Carlo, and I was for a number of months the Executive Director of Ballet Theatre.

I am also the man who booked the complete and the most successful tour of the ballet Russe de Monte Carlo during the current season.

For the last thirteen years, I have been connected with all ballet activities in the United States and this is why Dr. Silberstein before sending his letter to you addressed it to me asking my opinion in the matter. You probably heard that Igor Youskevitch (who undoubtedly is the greatest of all living classic dancers) is inducted in the Navy and is now stationed at Camp Sampson. I think that Dr. Silberstein's letter, who is what is called a "ballet doctor" of all ballet companies in New York, is something to think about. I am sending this letter to you for your consideration.

With best regards,
Sincerely yours,
DAVID LIBIDINS

My dear Editor:

I just learned that Mr. Igor Youskevitch, the first dancer of the Ballet Russe de Monte Carlo, has been inducted in the United States Navy.

Although every one of us has to contribute to the war effort, I am still wondering if the policy in connection with the draft of the outstanding artists is corresponding to the best interest of our country. I definitely know that the artists of high rank in Soviet Russia and England are not accepted for active service and they are used to keep the morale at home and in Front Zones.

The War will not last forever and it will be to the best advantage of the art to conserve as many of our cultural values as possible. A war cannot be won or lost by enrolling of dozen of artists of the highest calibre. Mr. Igor Youskevitch is undoubtedly a jewel of the ballet art and the holder of a real classic tradition of the ballet. It will be very hard to replace him, exactly as it wil be hard to replace several of the opera artists or the top ranking musicians.

I think that a commission should be selected by you and sent to the proper authorities with a request to consider an appropriate legislation. It is time to act now!

Very cordially yours,
MIRON SILBERSTEIN, M.D.

RUDOLF ORTHWINE'S ANSWER

Dear Readers:

I am reprinting the above letters for your comments and suggestions, and at the same time I shall endeavor to state the reasons why this magazine can not comply with this request.

We feel our government has done an excellent job in allocating dance talent in shows such as "Winged Victory" and "This Is the Army". We know dozens of dancers in these shows. They are perfectly contented and doing a fine job although they have the regular soldier training as well as their performances.

Colonel Robert E. M. Goolrick at Keesler Field in Biloxi, Mississippi has done an outstanding job of putting the artist to work for the best interests of the country. Dancer Barton Mumaw is not only a respected sergeant in the Army Air Corps, but is constantly giving dance concerts for the boys, putting on shows for them, and dancing in benefits to raise money for the U.S.O. Another dance group under Sergeant Woodhall has traveled this country for two years, dancing for war bond sales. This group was shipped to England recently, and Sergeant Woodhall wrote to me saying that they are continuing their work in soldier entertainment over there. Commanding officers in this country have a free hand in assigning men to the positions where they fit best, and they are doing the best they can.

Mr. Silberstein states that artists of high rank in Soviet Russia and England are not accepted for active service, but they are used for morale building at home and at the front. We could not verify these statements. I just finished a most interesting book by Henry Wadsworth Longfellow Dana on "Drama in Wartime Russia", sent me by the National Council of American-Soviet Friendship. This book gives a great deal of credit to Russian artists who are performing for the Russian soldiers right at the front within the sound and danger of guns. I am sure the Russian artists have done a good job to bolster up the morale.

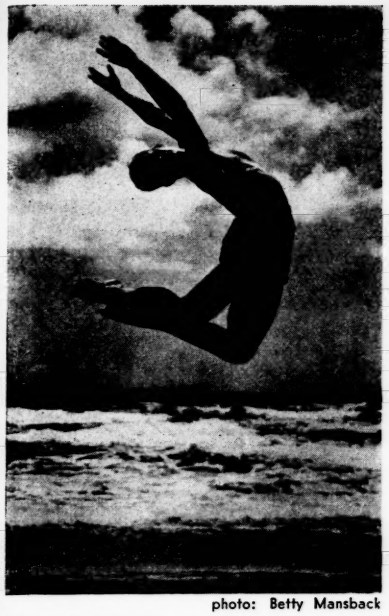

photo: Betty Mansback

Private Zachary Solov remembered as a member of the Littlefield Company and Dance Players is now in the Army Air Corps and does a fine job entertaining the boys in his spare time.

But in defense of our side, from what I read of our artists who are traveling in army camps here and abroad, they are also doing a splendid piece of work. About seven months ago, I was present at a committee meeting of the American Theatre Wing at the Times Hall.

They all brought out the fact of how eager the boys across are to have American artists visit the camps. It makes them feel more at home. At this meeting more volunteers were also sought for this important work. I suggest that any dancer interested in doing this work for the armed forces write to the American Theatre Wing or the U.S.O. Camp Department.

It is true that ballet in Russia has been a form of public entertainment of long standing, but not so in this country. Ballet is just beginning to be popularized and the public taste is just turning to ballet as a form of popular entertainment. This new trend will, of course, make our task easier.

DANCE Magazine goes to a cross section of this country and to Canada as well as abroad. We solicit suggestions from everywhere. Please write your opinion on this subject and we will print the concensus of opinion of the dance world.

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NEWS, CUES AND REVIEWS

MIRIAM MARMEIN danced before a full capacity audience at Barbizon Plaza, and as usual interested, charmed and amused her audience with a varied program that ran the gamut from devout religious studies to keen and hilarious caricatures. Here is a seasoned trouper indeed that has carried the dance in all its forms from coast to coast each year and made people like it.

* * *

HAL LEROY, just returned from a ten week tour overseas to dance for "the boys over there", appeared at Roxy's recently to everyone's delight. The original "rubber legs" was as lanky and charming as ever, and dancing his best. The audience was loud in its approval. Besides his usual cute rhythms, fast stepping, and rubber legging, he did a tap number sitting nonchalantly on a chair, accompanied by the Gae Foster Girls, also sitting comfortably on chairs.

* * *

One of the most successful dance events of the year was the joint recital of PEARL PRIMUS and VALERIE BETTIS. In the first place, both young women are amply endowed with Terpsichore's most precious gift, kinaesthetic flair. Second, both young women show extensive study, technical mastery, and a complete dedication to

(*Continued on Page* 27)

Bill Robinson as he danced recently at the Roxy and brought down the roof as usual with his racy, rollicking and rhythmic tapping.

ROBERTO and ALICIA

A young Spanish dance team, known as "Los Trianeros," has recently attracted attention for their work in flamenco dancing. They were seen at the well-known New York night clubs "LaConga," Leon & Eddie's and "El Chico" as well as in similar spots in Chicago and Boston. While at "El Chico" they were spotted by the talent scout of the Shuberts who selected them for the Olsen & Johnson musical production 'SONS O'FUN" which is now holding forth at the Civic Opera House in Chicago. The Management of "El Chico" obligingly released them from their contract so that they could follow this call and they are to succeed those eminent Spanish dancers "Los Chavalillos," who have been with SONS O'FUN for over a year and are returning to New York to fulfill other engagements.

In their short engagements (both are still in their teens) Roberto and Alicia have enjoyed increasing success as they passed from modest beginnings, while still attending school in New York, to a wider and wider circle of appreciative audiences. Their training has been mostly in the hands of Lola Bravo, teacher of Spanish dancing. Under her guidance they have acquired a repertoire which includes both Classic and Modern Spanish music. It ranges from the stately "Cadiz" of Albeniz, the graceful "Playera" of Granados to the exciting music of Turina in "Sacromonte" and the always popular "Malaguena" by Lecuona. There are "Bulerias," "Soleares" and "Sevillanas" in the traditional Andalusian style, and they have done their own choreography in a piece called "Los Trianeros" which is, indeed, a favorite.

Talking about the name "Los Trianeros" for the team, derived from Triana, a suburb of Sevilla, teeming with Gypsy music and dancing, this is how it came about that they assumed this appellation: One evening they were asked by Carmen Amaya to call on her in her dressing room at "La Conga" and this great artist complimented them on their promising work. She has a great fondness for young talent which shows a spark of the great tradition of which she is such a fine exponent. In the course of the conversation it was Carmen Amaya who suggested the name "Los Trianeros" for the youngsters and they gratefully adopted it.

photo: Seymour

Roberto and Alicia as they recently appeared in "Sons O' Fun" in Chicago and brought enthusiastic applause from both the press and public alike.

Both Roberto and Alicia are of Porto Rican parentage and related as first cousins. Tbey both showed from their earliest years that irrepressible desire to translate music into rhythmic movement for the pure joy of self-expression in the dance.

Alicia is the exotic type of Spanish girl, possessing an almost Oriental beauty. Her temperament flashes through in fits of fury but in the lighter moments she is all grace and charm.

Roberto is the lean young Caballero of manly grace and intense emotions who now ardently pursues and, at the next moment, disdainfully rejects his partner. Roberto ascribes their success to hard work at ballet and a thorough study of Spanish music. In the Spanish masters, Albeniz, DeFalla, Turina, Granados and Infante, he finds the very essence of the flamenco dance and the inspiration for his work. It is he who designs the costumes for the team and selects the music for the repertoire.

HENRY C. NAGEL

NEWS, CUES AND REVIEWS

(*Continued from Page* 24)

their work. Third, both have managed to maintain their individuality and originality, which is quite an accomplishment in this rubber stamp age.

PEARL PRIMUS, especially, is a valuable young leader in the contemporary dance because her work is so completely free from the foils and foibles, the fetishes and sophistications of our city life, today. Hers is always the personal but unselfconscious and direct approach of the primitive. The resulting depth, dignity and simplicity of her dancing is as powerful as it is refreshing.

Miss Primus also has a fine racial feeling which enables her to be a valuable spokesman of her people. There was only one false note on the whole program of Miss Primus. That was the bitter sarcastic voice of the reader of "Strange Fruit". One of the most beautiful qualities of the Negro psychology is its complete lack of bitterness. Read all your spirituals, and not once will you find bitterness or revenge. Miss Primus' own interpretation of the poem was deeply moving because it showed the suffering without the bitterness.

As for VALERIE BETTIS, one wonders how so gorgeous and "goddessy" a creature could stray so far from Mount Olympus. But brittle, beautiful

(*Continued on Page* 27)

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BARONOVA

(*Continued from Page* 5)

hours otherwise. She still feels a dance career, however arduous, is very satisfying and has some very lovely compensations. For instance, you travel all over the world, you meet the world's greatest artists in all fields. The most tragic things a dance artist has to contend with are intrigue and hard-boiled business tactics.

"Artists are not good business people", explained Baronova, "because their whole interest and energy is spent on their creative work. Business is very different from this creative approach. Then, artists are never greedy, their work comes first, salary second, but they need financial security to do their best work. This is not given to them under the present system."

It is true, real artists are never mean or intriguing, but they become so depressed and confused when they find themselves in the midst of all these machinations that they are often accused of being temperamental when in reality they are only struggling to maintain their artistic integrity and personal serenity in the midst of competitive commercial bargaining, a situation which is always so utterly distasteful and incomprehensible to the real artist.

Baronova then spoke so sweetly of Fokine, how idealistic he was, and how simple and understanding in spite of his greatness. She always loved to do his ballets. They too, were clever and very human, and each told its story beautifully in dance movement.

And now we have a real surprise for our readers. Baronova has been teaching. It seems that while she was visiting her parents in Long Island, she wanted a studio to which she went to practice. She found just what she wanted in a local dancing school. This teacher, who did not teach ballet, had a talented student who wanted to study ballet, so she asked Baronova if she would do it.

"It was great fun", reported Baronova, "and I learned a lot, too. It was so interesting to try to analyze just how I was doing something after I had been doing it so long unconsciously."

"Won't you give our readers a lesson?" I asked.

"Well, first I found out how to teach my little pupil balance by making her hold her body always squarely upon the supporting foot. It must not lean either forward or back, to left or right. Then I discovered that beginners let their raised foot pull them down. The only way is to raise your leg way up into your hip and keep it extended. Then it is always light and strong. Then, too, everything you do is better if you hold in your tummy and pull your hips tight and strong. Lightness is achieved by lifting up through the body. Never let your body slump down through the middle. Your whole body must always be strong and light and you must feel you are reaching up through your body."

These are words of wisdom, indeed, from a great ballerina. Keep them ever in mind if you would be worthy of your teacher.

Thank you, Irina Baronova, and here's to your success and happiness on Broadway.

MAKE-UP FOR DANCERS

(*Continued from Page* 7)

which the dancer may perform. Spotlights of dead white and deep straw, popular twenty years ago, are now replaced with softer shades such as Shubert pink, special lavender, and light straw and steel blue.

All these things have come about so gradually that it has not even been noticed by Lucia, who, by the way, is by no means too old to dance. She has kept right up with the times and still knows how to take advantage of all the tricks known to make her more glamorous and beautiful behind the footlights. Let us look in on her again—as she applies her streamlined make-up, *a la* 1943.

She starts with a clean face, free from any make-up. Rubbing a slightly moistened sponge over a vibrant shade of No. 24 pancake, she smoothes an even film over her face and neck. This is a pancromatic shade especially made for use under bright lights.

Next, she smears a blue eyeshadow on the lower part of her eyelid, gradually blending it upward until it disappears. Lucia doesn't bring the full color clear up to her eyebrow, as she used to do, as she realizes this makes her look older. To make a frame for her eyes, she darkens her eyebrows with tiny, sketchy strokes of a soft, dark brown eyebrow pencil. She also puts a lining along the lower edge of her eyes, to make her eyes appear larger.

By this time, the pancake has dried on her skin, and she sparingly applies some dry rouge, just enough to give a tint to her cheeks.

Next, she dusts on a pancromatic face powder of the same shade as her pancake, powdering her lips at the same time. This powder base makes a good foundation for her lipstick which is the next step. With her little, red lipstick brush Lucia fashions her lips to her own taste. Her upper lip is too thin, she decides, so she easily corrects this with a couple of strokes of her magic lipstick brush.

Lucia no longer sighs when she comes to the making-up of her eyelashes, for it is now a simple job. She merely removes a pair of artificial lashes from a curler, puts a speck of vaseline on them, and with a small eyebrow brush brushes them over her little finger to make them glisten. After spreading a thin coat of liquid adhesive along the base of the lashes, she quickly and dexterously places this strip of eyelashes on her eyelid just above her own lashes, first pressing down the end nearest the nose and then working toward the outside of the eye. Immediately following this, she wipes off the excess adhesive on the tube and quickly replaces the cover, because the air thickens the adhesive, making it rubbery and ineffective. Lucia is especially careful now, because liquid adhesive is very hard to get these days.

Among the conglomeration on her dressing table now is an atomizer of brilliantine which she sprays on her hair after she has brushed it, and with a rat-tail comb swept it into an up-do. After placing a few precious bobby pins to hold her reverse curls in place, she takes another atomizer and sprays a coat of lacquer on her hair. Now even when she does fast turns, she doesn't have to worry that her curls will shake out. A marvelous invention, she thinks to herself.

Lucia limbers up *before* she puts on her precious mesh stockings. She is careful as she puts them on and keeps them mended at the slightest tear as these, too, are a priority. All that's left to do now is put on her costume and shoes and take a final look in the mirror.

As Lucia hears her cue, she thinks back and marvels at the improvements in make-up which have taken place just since the beginning of her career. But she smiles as she visualizes even greater developments after this war has been won.

A Personal Message for YOU
See Inside Back Cover

CHILD ARTIST

(*Continued from Page* 9)

a true daughter of sunny California, wished she could see it snow just once more, and hoped all the same little animals would still be in the Central Park Zoo when she returned.

All in all, if you are blessed with a little Twinkle Watts in your family, don't worry about her health or her fragile little body or her sensitive emotional reactions. Just give her plenty of action, best of all, dancing and skating, and remember the healing beauty and inspiration of art is as necessary to her as food and air. This is the future artist. She should be lovingly and wisely nurtured so she will be the joy to the world and to herself that she was intended to be.

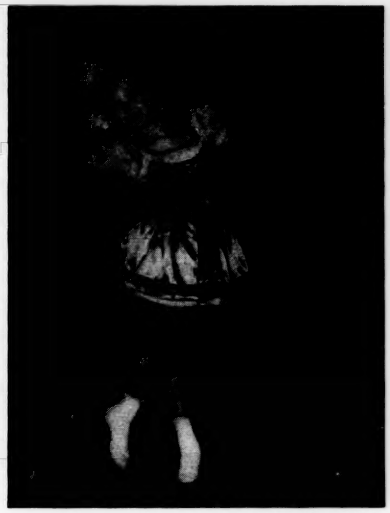

photo: Constantine

Twinkle Watts photographed on the ice stage of the New Yorker Hotel in a costume that dance teachers will do well to copy for their revue.

MUSIC AND THE DANCE

(*Continued from Page* 17)

After they graduated from the preparatory music school, they were both accepted as especially talented students at the Imperial Academy ot Music at St. Petersburg. They were married right after graduation from the Imperial Academy. Vladimir Drozdoff had been the sole winner of the gold medal and also the coveted Rubinstein Prize, while Anna had received the silver medal.

After several tours of Europe, Vladimir Drozdoff returned to his musical Alma Mater as professor of piano, under the directorship of the famous composer, Alexander Glazounoff. He held this position until the Revolution of 1917.

Anna Drozdoff gave up her concert career after marriage and devoted herself exclusively to teaching. Many of Old Russia's nobility became her students, among them Prince Felix Youssoupoff and his wife, the niece of the late Emperor of Russia; the Princes Romanoff, sons of the Grand Duchess Xenia and the Grand Duke of Leichtenberg, stepson of the late Grand Duke Nicholas, Commander in Chief of the Russian Armies during the first World War; the Countess Irene Tolstoy, daughter of Count Dimitri Tolstoy, director of the Hermitage in St. Petersburg; Prince Michael Volkonsky, nephew of Prince Serge Volkonsky; Princess Mary Prosorovsky Galitzine, and many others.

During the hectic days of the Russian Revolution, and the Civil War that followed, Vladimir Drozdoff devoted most of his time to composing and concert work, while his wife continued her teaching career. At times, because of uncertain conditions, famine, and the barter trade that followed, payments for teaching and concerts consisted of rather odd items, such as the "use" of a nanny goat as the tuition fee for a pupils' lessons, or a gallon of wine (easily exchangeable for bread or flour at all times) as payment for a concert.

Because of an almost complete absence of means of communication, except by foot, Vladimir Drozdoff, accompanied by his wife, son and little daughter had to walk about twenty miles in one day, or even more often in one night, from one town to another.

The Drozdoffs came to the U. S. A. as immigrants in 1923, and until Vladimir's debut with the Detroit Symphony in 1926 had to support themselves by jobs not even remotely connected with the musical fields.

After a brilliant recital in New York in 1927, Vladimir Drozdoff and his wife, Anna, opened a piano studio in New York, which last year celebrated its 15th successful season.

The Drozdoff children, Paul and Nathalie, studied piano constantly with their mother and father from the time they were able to sit at the piano. They are now graduates of Columbia University, and have been teaching for the past ten years in the Drozdoff Studio. Nathalie also studied dancing with Mikhail Mordkin.

All in all, the Drozdoff family are the type of artists that rank high as human beings as well as pianists.

NEWS, CUES AND REVIEWS

(*Continued from Page* 25)

and brilliant she is, and keen, artistic and sophisticated are her dances. "Daisy Lee", a dance play in which Miss Bettis was the sole performer (with voices on the stage suggesting the other characters), was a masterly piece of work, however murky, decadent and Mid-Victorian. But one could not help but ask oneself, "Is this young America? Can young artists like this lead us out of psychological conflicts, social unrest and world wars?"

* * *

The same night KATYA DELAKOVA and FRED BERK gave a recital at Times Hall Theatre that was worthy for its motivation. Called "Make Way for Tomorrow", it endeavored to dance out a transition from the past era of pain, cruelty and prejudice to a world fashioned more to the heart's desire. The program was as follows: Introduction, a) Flight, b) Transition, c) Escape; Pioneers, a) Work, b) Play, c) Dance; Youth Grows Into Manhood, a) Preparation, b) Fight Through Endurance, c) Victorious Man; American Songs of Youth, a) Around the Table, b) Hide and Seek, c) Reconciliation; Love, a) Ribbons for the Festival, b) The Man Arrives, c) The Promised One; Growing Things and Courage, a) The Girls in the Fields, b) The Soldiers Pass By; Finale, a) Yesterday—Parting, b) Today—Separated by mountain and sea, I feel with Thee, c) Tomorrow—we will have love and peace and hope again.

The intervals between dances were interestingly taken care of by a reader and singer who gave the audience excerpts from American song and literature that were highly enlightening even to a deep-dyed-in-the-wool Yankee like myself.

"Not failure, but low aim is disgrace" is one of the old New England maxims that all artists must remember. In the program of Delakova and Berk, it has special significance. It is better to fall short of a lofty aim than to succeed brilliantly at a lesser one.

This program has the makeup of a valuable and beautiful contribution to life and art today. It needs further work on continuity, unity, style and technique. We feel sure this enthusiastic young couple will be able to accomplish it with a little more thought and experimentation.

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CARMEN MIRANDA

(*Continued from Page* 18)

In 1938, Lee Shubert took a South American cruise on the Normandie. He heard and saw Carmen performing and offered her a contract, but Carmen shrugged. Lots of North Americans had talked about signing her up, but no one ever had done anything about it. Shubert however, followed through.

Carmen went into "The Streets of Paris". Whether by accident or design, her appearance was limited to six minutes. The brevity and explosiveness of her performance stopped the show and made her a star overnight. Now, night clubs clamored for her; reporters besieged her; women copied her hats. Carmen, by the way, designs all her own turbans (of which she has hundreds) as idealizations of the headdress of the girls of Bahja, Brazil, who wrap their heads in kerchiefs and carry impossible burdens upon them in shallow wooden bowls. Carmen estimates she has made about $10,000 from millinery designs based on her turbans.

It was natural that this Miranda fanfair should not go unnoticed in filmdom, and so, only a short time after Carmen was signed by 20th Century-Fox to do DOWN ARGENTINE WAY. But getting her in the film was much more difficult than signing the contract, for her commitments prevented her from leaving New York, so the studio sent the director and an entire Technicolor crew to New York to film Miss Miranda's scenes. It was not until 20th Century-Fox decided to make a picture about Miss Miranda's home country, THAT NIGHT IN RIO, that it was possible to persuade her to come to Hollywood. With Miss Miranda came her orchestra, the leader of which, Aloysio Oliveira, had also served as her interpreter since her arrival in America.

On the 20th Century-Fox lot, everyone in the studio cafe sits and gapes when Carmen comes in for lunch. One reporter recorded her order and watched while she packed away a shrimp salad, a meat course, five cups of boullion, two fancy desserts and a piece of lemon chiffon pie. The other fems sitting around wolfing lettuce sandwiches and shredded carrots were tortured by envy.

Her social life seems to be spent largely with her family, immediate associates and South American friends.

Visiting Brazilians always make a call on Carmen. She has no visible American heart interest, professing to love someone back in Brazil, whose name she will not reveal. She has no definite objections to any man, however, and likes everybody impartially.

For recreation Carmen likes to rest. She is given to working very hard and then, when a job is over, going to bed for three or four days. For exercise she is partial to sea bathing and swimming.

If La Miranda has a hobby, it is for perfumes. There is a classic story concerning the time she won a Rio Carnival popularity contest. She was permitted to name her own prize, it was 50 bottles of perfume. She spent two months haunting the Rio smart shops to get just what she wanted.

She's five foot two, weighs ninety-eight pounds, has bright greenish brown eyes and blue black hair. Her latest pitcure is "Springtime in the Rockies".

VICTORIAN BALLERINA

(*Continued from Page* 11)

opera repertoire included "Aida", "Carmen", "Rienzi", "The Huguenots", "La Favorita", "Lucia di Lamermoor", "Traviata", "Mignon" etc. When the opera did not call for a ballet, a divertissement was interpolated at any point the management though best. In these cases the dances were set to the music of just any composer. The same divertissement was danced in "La Juive" and in "The Bohemian Girl". In "La Juive" the ballet was inserted after the entrance of the Council of Cardinals. A New York paper found this such a pleasant introduction to the somber meeting that it suggested the next session of Congress be opened with a ballet.

The Menzelis were very much liked in opera. Their notices are sprinkled with the phrases, "poetry of motion", "'graceful and chaste movements", and, of course "terpsichorean delight"! Remember, it was 1879. The ballet always received favorable comments. Even when the singers were panned, the press said that the "Menzeli Ballet was like an oasis in a desert", or "Menzeli, a pleasant diversion in an otherwise dreary performance." Their excellent castanet playing in "Carmen" was often pointed out.

One of the most important operatic roles taken by Elizabetta Menzeli was that of Fenella, the dumb girl in Masaniello's "La Muette de Portici". The role was mimed while all the other characters sang. This opera (since presented as a ballet) was very popular in America where the language of opera was seldom understood, and the seekers after culture were delighted with this bit of the highbrow stuff that was actually clear to them. Menzeli received much acclaim for her pantomime in "La Muette".

It was on one of these operatic tours that Elena Menzeli married leading tenor, Rinato (what happened to husband Surbatoff is not recorded). She retired to Italy with her new husband. She danced there, gave a farewell benefit in 1882 (the program lists her as *prima ballerina assoluta*) and died of tuberculosis in Barcelona in 1904. Her daughter, Helen Surbatoff, remained in America and for a time was a pupil in the studio of her Aunt Elizabetta.

In 1880, after Elena left America, Elizabetta appeared in another extravaganza, "Humpty Dumpty", in which she danced *travestie* opposite Marie

Elizabetta Menzeli and group of students taken in 1910 in the famous Menzeli Conservatory.

Bonfanti of "Black Crook" fame. Elizabetta played the role of Bobby Shafto, but insisted on being billed as *prima ballerina assoluta.* She danced again with Bonfanti and Abbey and Grau's Metropolitan Opera Company.

It was about this time that Menzeli had her first teaching venture. Many American girls had then been applying to dance in American productions, but as anyone who has ever worked with untrained dancers knows, they were hopelessly impossible. When she opened her school, Elizabetta Menzeli said she hoped that eventually enough Americans would be trained so the American theatre would become independent of foreign dancers.

Menzeli's first pupils paid twelve dollars a month for the daily lessons which they received in her back parlor, an empty room with no mirror. In a newspaper interview the enthusiastic teacher said that girls could learn enough to be coryphees in three months, but it would take a year to train a premiere.

In 1883 Elizabetta Menzeli married Abner Bartlett, a gilded youth, who had been one of her many admirers when she first came to America in "Ali Baba". He was the son of a wealthy contractor from whom he inherited a quarter of a million dollars. Elizabetta Menzeli had been getting paid handsomely for her dancing, and she saved a great deal and invested it in real estate which gave her a comfortable income.

For some time after her marriage Menzeli lived the life of a socially prominent young matron in Plainfield, New Jersey. Among other guests she entertained the Vanderbilts and foreign consuls. However, she did not desert the dance entirely. She danced often at benefits, charitable affairs and social functions. Very often she was called on to direct and coach pageants, and she was soon doing such chores as arranging a "Roman Sabre Drill" for the graduation exercises of a local school. In 1887 she was in charge of an elaborate Firemen's Fair for which she arranged a number of drills and fairy dances. Menzeli often sang at these affairs. Society column comments on her "charming renditions" are the first hints we have that the famous dancer had vocal talents.

The practice of Delsartian exercises was at its height in the '80s and Mme. Menzeli-Bartlett was never a laggard when it came to adopting new ideas. She was soon giving Delsartian numbers, recitations and posing, both being taken in her stride.

Delsarte Physical Culture was highly respectable. In its reflected respecability, dancing entered many school gymnasiums and soon even "nice people" were taking dancing lessons. Menzeli, who had never abandoned entirely her life of dance, soon organized dancing classes of socialites. These were not at all the grueling technical classes she had given in her back parlor some years before, but bits of ballet dancing did creep in. Ballroom dancing was the leading subject, but "fancy dances" were given to encourage "grace". For some reason the former ballerina taught during this period under the name, Mme. Iza Lezem.

(*Continued Next Month*)

POLKA — 1844 DANCE SENSATION

(*Continued from Page* 16)

Not the least of those having a hand in the wide diffusion of the Polka were the theatre dancers. From the very start, the public was clamoring for a peek of it on the stage. The dancers were only too glad to show an unknown "National Dance" whose steps they could freely combine with a number of gestures borrowed from other national dances, so giving the favored rhythm new alluring and exciting twists. By the spring of 1844, almost every theatre of Paris had its Polka. The annals of the Opéra mark the 25th of March as the day on which the Polka made its debut on the foremost stage of the time, in a performance by Eugène Coralli and Mlle. Maria. A few weeks later, the two top dance couples of the moment surprised the audience of Her Majesty's Theatre in London with the new sensation. On the 11th of April, Carlotta Grisi and Jules Perrot presented the Polka in a perky manner that captured the imagination of the English artist John Brandard; three of his sketches were printed in the "Illustrated London News" right after the opening night. (See January DANCE Magazine for photos). A widely-liked variety of the Polka, in 3/4 time, the Redova, was danced the following month by Fanny Cerrito and Arthur Saint-Léon.

In Brussels, Eugénie Doche, one of the most charming of French leading ladies, gave the public a glimpse of the rousing polka with which she had electrified the Parisians shortly before. The Italians had their first taste of this sizzling plate when it was set before them by Fanny Cerrito and Saint-Léon; a short time later, Fanny Elssler dished it out with the help of Domenico Ronzani. The Spaniards welcomed the Polka with an admixture of blushes and cheers when the fiery Marie Guy Stephan burned the floor of the Madrid stage; and in Lisbon, the editor of the "Revista Universal Lisbonense", in a special article, petitioned Augusta Maywood, who was then engaged there as première danseuse, to accept the office of "Polka Legislator" for the denizens of that capital.

Invasion of America

From Paris, the Polka made its path as early as 1844 to the States. L. de G. Brockes, who was then ballet master of the National Theatre, Chatham Street, New York, relates in his book "Modern Dancing" (New York, 1867) that a Paris correspondent of the New York "Daily Aurora" sent the publisher of that newspaper the music and an outline of the dance; a member of the editorial department then presented him, as ballet master, with both. He made a sprint to be first to bring the Polka to the American stage and danced it in the Chatham Theatre on May 10, 1844. His partner was Mary Ann Gannon, who was fifteen at the time; later she was to become a famous stage-personality.

But much greater was the uproar incited a few weeks later by Pauline Desjardins and the Hungarian Gabriel de Korponay with their presentation of the Polka in Palmo's Opera House. Mlle. Desjardins, a former member of the Corps de Ballet of the Paris Opera, had come over with the Ballet Troupe of Mme. Lecomte in 1839 and had won the heart of the American public. During 1841-42, she travelled with Fanny Elssler down through America to Cuba. Korponay had just landed from Europe; he had thus been able to study the Polka at its source and spiced it with a dash of Hungarian pepper.

A similar reception was given the Polka danced at the time at Niblo's by two teams, Miss Taylor and H. Wells, Miss Clarke and Holland, in the sketch "Polkamania" — "to the feverish excitement of the audience" (Odell). The same sketch was produced by Mrs. Timm and Walcot in Vauxhalls Garden; they, themselves, did the Polka in this piece. Before the end of June, the New York "Museum" had its Polka too. There it appeared first in "Poker Mania", a burlesque, "danced by Pokers", and a few days later, as a dance en miniature, enacted by "The Infant Sisters", aged four and six, "just from Europe".

The Polka's invasion of the American ballrooms kept pace with its conquest of the theatre. Korponay, particularly, took it as his mission to plug the Polka not alone from the stage but also on the dance-floor. In May, the newspapers reported that both men and women were besieging him in hordes "to have themselves inoculated with the polka-morbus." In August, one saw by the paper that, in Korponay's studio, the Polka was being danced from morn to midnight; the balls given under his direction drew the entire upper crust of New York.

At the same time that America was being swamped by the Polka, airs for the dance swirled in over the country. Within a very few years, European composers of every rank and persuasion, from the Czech musicians to Jacques Offenbach and Johann Strauss, dashed off thousands of Polkas; they were quickly loaded onto the boat for the United States. But, alongside of this influx, a native Polka-production was going full swing. The indigenous and imported polkas went into one edition after the other, with covers very often achieving a high in artistic merit: George Chaffee only recently brought this to our attention in his valuable studies "American Music Prints" and "American Souvenir Lithographs" (Dance Index, 1942).

The Polka Goes Formal

Not solely was there being composed new music for the Polka; new ways of dancing it were also contrived. In every one of the dance-manuals of that period, the "Ball-Room Guides" and "Ball-Room Companions", one encounters new Polkas and Polka-Quadrilles. The American Polka of the following decades took equal strides with its European sister. The very animated movement that characterized the Polka in its first years gradually smoothed down. Most of the numerous figures that had rendered the dance so complicated at the outset, were very soon forgotten; the Polka became a pure round-dance resembling the waltz, although giving its participants leeway "to turn, now and then, in any direction which their fancies may suggest." At the same time, the Polka split into two different dances, one retaining the actual Polka step, the other, the "Heel and Toe Polka", taking its name from its special step.

When in February 1857, in Paris, at one of Offenbach's famous Friday Evenings, the young Léo Delibes — about a dozen years later he was to write the music for "Coppélia"—improvised a rollicking solo Polka "in celebration of the imminent end of the world," he undoubtedly danced the original hopping Polka, romping about in all directions. A couple of years or so later, a Paris "Manuel de la Danse" claimed that only a sprinkling of polkists still did the hop at the initial step. The exact thing was taking place in America. "A rising and falling without leaving the floor was preferable to a more distinct hop", as Allen Dodsworth in "Dancing and its Relations to Education and Social Life" puts it.

Also the throwing back of the foot which initiated the

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

★ This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.

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THE IRENE JONES STUDIO OF DANCE
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FLORIDA

EBSEN SCHOOL OF DANCING
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HARRIET LUNDGREN STUDIO OF THE DANCE
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5555 Sheridan Road, Chicago, Ill.

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5154 N. Clark St., Chicago 40, Ill.

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MARYLAND

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121 W. Hamilton St., Baltimore 1, Md.

MASSACHUSETTS

MARION RICE STUDIO OF THE DANCE
Denishawn — Ballet — Modern — Ballroom
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MICHIGAN

SYLVIA STUDIO OF DANCE
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ELAINE ARNDT SCHOOL OF THE DANCE
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MARY DALE MORATH
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445 S. Warren St., Syracuse, N. Y.

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See that your School or Organization is represented on this page. To DANCE Magazine subscribers the rate for a 12 month listing is $10, to non-subscribers, $12. Send in your listing TODAY, enclose check (or Money Order).

sliding step grew less and less visible. In this modified form, the Polka survived the 19th century. Just as the stage dancers had once helped in promoting it, our dance with its derivatives (Redova, Esmeralda, etc.) remained, hand-in-hand with the waltz and mazurka, an irreplaceable fixture of stage-dancing, not only in ballet proper, but in the lighter genres of the musical stage. No operetta by Johann Strauss, not a single one of the great opera bouffes of Offenbach without a Polka! When recently Charles Lecocq's "Mademoiselle Angot", a pet operetta of the late 19th century, was transformed by Leonid Massine into a ballet it brought along the old polkas into the Met.

As a folk dance too, the Polka has exercised its power in America, no less than in Europe, up to the present. Whoever sets about, one day, to write the story of folk dancing in America will find at tap a wealth of material. Merely glance through such books as "Dances of our Pioneers", by Grace L. Ryan, "Old Familiar Dances", by George C. Gott, "Good Morning (Old-fashioned Dancing revived)", by Mr. and Mrs. Henry Ford, "Cowboy Dances", by Lloyd Shaw, "Old Time Ballroom Dances", by Alice Jameyson; in all these works can be found the Polka in the most diverse variants. Even among the "Folk Dances of the Spanish-Colonials of New Mexico" (edited by Aurora Lucero-White) it has held tenaciously to its popularity.

Small wonder, then, that after a few decades of having undergone a lag or lay-off, the Polka now bobs up again in urban dance-halls with all the old zip and freshness. The boys in the service go in full force for the indestructible dance, hoofing it to new words and new tunes. Among these polkas of the last years' vintage (Pennsylvania Polka, Vict'ry Polka, Polka Dot Polka, etc.) the "Beer Barrel Polka" is noteworthy, for the music, like the oldest polkas, was composed by a Czech, Jaromir Vejvoda; the lyrics sung in this country, though, are as American as "La Pin-up":

"Roll out the barrel,
We'll have a barrel of fun."

In speaking of the Polka, we must not fail to mention the great Czech composer, Frederick Smetana. The Polka is danced not only in the most beautiful of his operas, "The Bartered Bride"; besides a piano-forte cycle "Czech Dances", he wrote two volumes of polkas ("Memories of Bohemia").* His compositions should have special interest for dancers, since, according to Smetana's biographer, Zdenek Nejedly, "he did not content himself with a mere musical execution of the dance motif, but created

(*Continued on Page* 32)

James Caesar and Leo Freisinger in "Prince Igor", starring nightly in "Stars on Ice" at Center Theatre. Recently featured in the Daily News Silver Skates Contest at Madison Square Garden.

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MORE NEWS AND CUES

(*Continued from Page* 21)

TED SHAWN, incidentally, is now in the throes of writing a new book of personal reminiscences called "A Thousand and One Night Stands" (which in his lighter moments he calls "Gone With the Shawn"). Certainly there are few artists who can match his record for one-night stands from Timbuctoo to Titusville and Shanghai to Setter's Gulch. We hope Mr. Shawn doesn't forget to include an account of that bewildering performance in Washington when his dancers gave their concert in front of curtains hung over the "Porgy and Bess" set. After the first intermission the boys were laying odds two to one that anybody making an exit on one side and due for an entrance on the other side would get lost in Catfish Row and never make it. Those amazing stories of the Denishawn World Tour should be recorded for posterity, too.

From ISADORA BENNETT at the American Theatre Wing Stage Door Canteen comes an amazing set of statistics on the contribution of dancers to entertainment there. During the past year a total of 520 dancers gave forth for the soldiers, providing 244 hours of dance entertainment, or the equivalent of 732 ballets. And all of it gratis, of course, squeezed heaven-only-knows-how into the hectically crowded schedules of the artists. The real reward to the dance profession as a whole is the gradual growth of a real dance consciousness and appreciation among the men who crowd the Canteen, and the comforting assurance that the dance is gaining a wider audience.

Do You Know Your Carmens?

CARMEN AMAYA

(*Continued from Page* 18)

her characteristic intensity.

Carmen Amaya is that uncommon thing in the dance world—a complete natural—a flash of fire and passion from the campfires of the free-hearted Romany gypsies in the caves of old Granada.

CARMALITA MARACCI

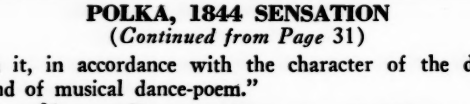
(*Continued from Page* 18)

depending on which wore a big Cordobes hat. In Carmalita Maracci you have a dance art form in all the versatility, brilliance and beauty that a great individualist and artist can give it.

POLKA, 1844 SENSATION

(*Continued from Page* 31)

from it, in accordance with the character of the dance, a kind of musical dance-poem."



Needless to say that in the opera "Svanda dudak" (Svanda the Bag-Piper) by our Czech contemporary Jaromir Weinberger, there is a Polka. But even non-Czech composers of our time have been inspired by the Polka to write pieces in the rhythm of the old dance, although in a new spirit and new style. The latest famed polkas, so far, have been created by Igor Stravinsky and Dimitri Shostakovich. Stravinsky's "Circus Polka" had its premiere at the opening of Ringling's Circus in 1942. A company of elephants in tutu, aided by Zorina, danced it. The young dancers who will interpret the modern Polka in their performances may be well aware of the great tradition entrusted to them.

* For much of the material about the Czech origins of the Polka, the present writer wishes to credit Dr. Jan Lowenbach, Czech music historian, who translated for him several chapters from books written in the Czech by Cenek Zibrt and Zdenek Nejedly.

SLAVENSKA'S ITINERARY

(*Continued from January issue*)

March 29, Toledo, Ohio; March 31, Clarksburg, W. Va.; April 10, Carnegie Hall, New York City; April 12, Brockton, Mass.; April 13, Concord, Mass.; April 14, Wellesley, Mass.; April 17, St. John, N. B.; April 18, Sackville, N. B.; April 19, Sackville, N. B.; April 21, Bangor, Maine; April 24, Burlington, Vermont; April 26, Easton, Pa.; April 29 and 30, New York City.

WHAT IT IS

Our March issue will be specially devoted to selling Dancers and Dancing. It is being brought out in answer to a long felt need in the profession, and will be known as our DANCE ATTRACTIONS FORECAST NUMBER.

WHERE IT WILL GO

The magazine will be sold on newsstands and mailed to all of our regular subscribers and IN ADDITION copies will be mailed to OVER 2500 Concert Managers, Booking Agents and Publicity departments of outstanding hotels.

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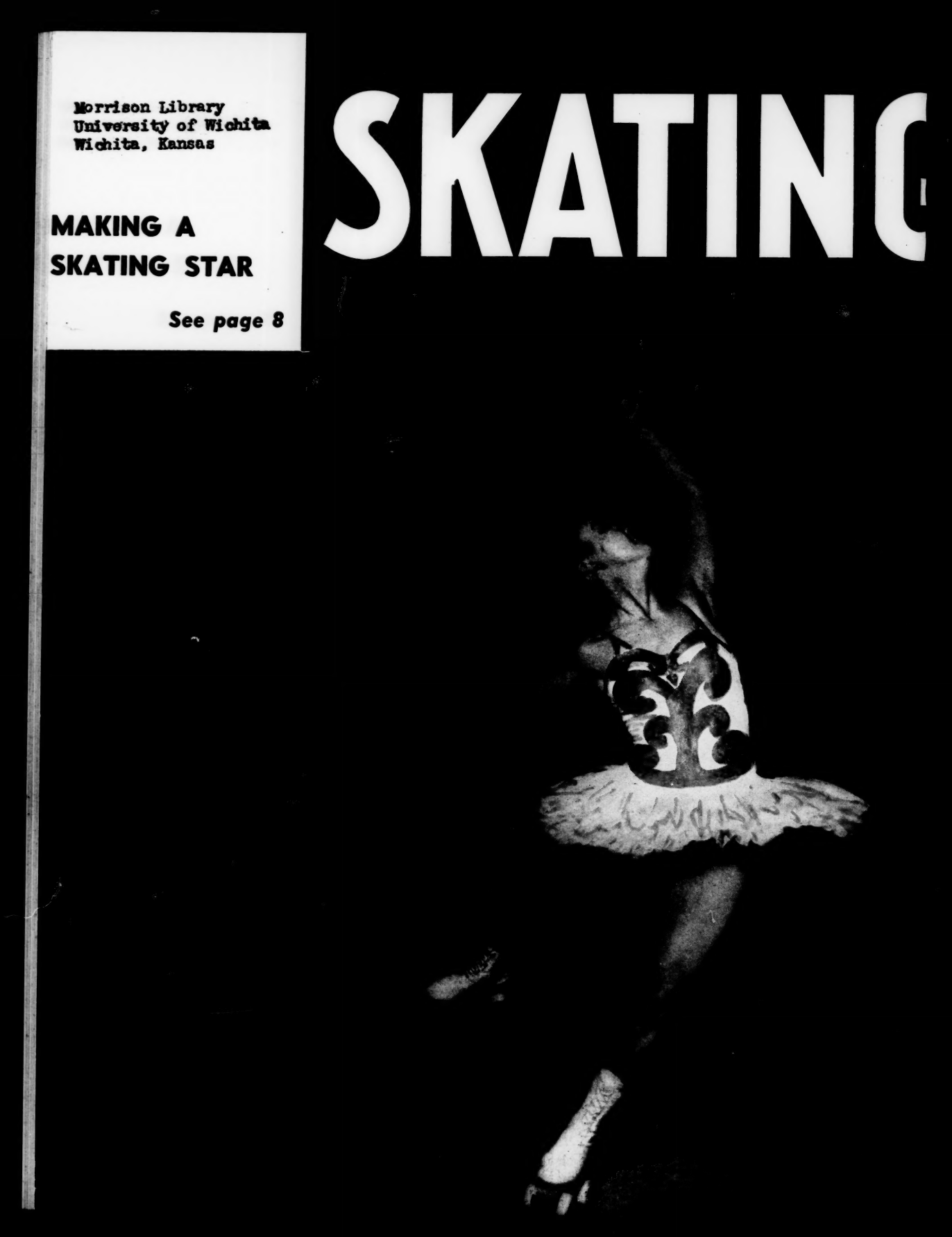
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